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the the 38th Annual Bach Festival



Maestro Sandor Salgo by Ansel Adams

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Maestro Sandor Salgo

Saldor Salgo, the Hungarian born music director and conductor of the Bach Festival, speaks of Bach as he would speak of a dear friend or long time neighbor.

He has good reason to speak of the 18th century musician so intimately: for twenty years Salgo has brought Bach to life in the Carmel community.

In an interview at the Carmel cottage where he lives during the festival Salgo advised people who knew very little about Bach or his music to attend one of the Saturday evening performances for a good introduction to the composer.

"He's not as formidable as he sounds, you know. He loved life and had 22 children," explained the conductor. The Saturday night concerts will also include works by other 18th century artists.

For those who are familiar with Bach, there is a good chance that they will hear something new this year. After twenty years of directing the festival, Salgo says there are still compositions by the German composer that have not been performed.

"Bach was a working churchman and every Sunday he was responsible for a new cantata," explained Salgo. On the high holy days there was oc-

casionally extra money for an orchestra — maybe three violins — and he would play the more complex pieces.

"But more often the townspeople thought he shouldn't write so much music but should teach the boys more Latin instead."

Although much of the music is new, and rather unfamiliar, much is repeated in a certain cycle year after year. "The Passion According to St. John" and "The Passion According to St. Matthew" two of his larger works are alternated from year to year. 1975 is the year for Saint John.

Salgo never gets tired of conducting these works. "One gets more insight as one gets older. One gets wiser. I study the music and sometimes say, where was I? This was here all along and I missed it!"

There are also variables, in terms of instrumentalists, vocalists, and even instruments, that make the festival different from year to year.

Salgo is very excited about a new concert hapsichord, built specially for the Carmel Bach festival and financed by an anonymous donor.

"I selected the wood for the instrument last September... It was built by a man named Eric Herz of Cambridge, Massachu-

setts... He caresses each wood lovingly as he makes these beautiful instruments.

"It arrived this morning in Monterey and will be inaugurated the first night of the festival," explained Salgo.

Programming changes from year to year based on the participation of certain individuals. "Each festival has its stamp. This year it is St. John. Our chorale will be slightly larger and there will be some new faces."

This festival will also feature a short opera of the 18th century similar to one done several years ago that was well received.

He chooses musicians whose vocal or instrumental qualities fit the type of music Bach and his contemporaries composed.

"The type of voice which is conducive to singing Bach is not the big heavy opera voice... I look for clarity, proportion, and form. Those are the precepts of 18th century music."

In past years, the festival has performed more modern music, even that of Stravinsky, as well as Renaissance music to illustrate both Bach's followers and his roots. But this year the music performed will be strictly 18th century.

"The founders of the festival wanted it that way, and I prefer to respect their wishes," said Salgo.



Three towering masterpieces of Bach

I. THE MAGNIFICAT, BWV 243, IN D MAJOR

Bach composed the Magnificat in 1723, in his 38th year, for his first Christmas at his new post as cantor in Leipzig. The Magnificat was thus not only a work of still-youthful maturity, for an unusually splendid occasion — the Feast Day of Christmas — but it also is full of that early and lavish enthusiasm prompted by a new position in life and the desire to display one's best abilities for a maximum impression. The instrumentation itself is unusually rich for Bach — no less than three trumpets in addition to lavish scoring for the available vocal forces and the woodwinds, strings and percussion.

The work remains one of Bach's most popular major scores and, unlike many another, it was also one of those which found a relatively permanent place for itself in Bach's own time. Two manuscripts of this work have come down, one in E flat from 1723 and another in D major revised, the definitive form of the work, written out by Bach around 1730 in an unusually handsome fashion.

The Magnificat was sung as part of the evening service on Christmas day, but it was also used for other Feast Days. Thus it was that in the original performance a series of extraneous movements, not part of the Magnificat proper, were inserted between the movements. They were hymn settings for the Christmas season and were performed by a separate sub-choir and a second organ, placed opposite to the main performing group. For other Feast Days, these musical segments were, of course, not included, and they do not appear in the D major score of 1730.

The Magnificat text is a very old one, the Cantic of the Virgin, from St. Luke I:45-55, and it had been set to music countless times over the centuries before Bach's own day. The Lutheran church of Bach's time, it should be noted, was in many respects close to the Catholic tradition, making use of much of the Latin ritual along with the Germanized equivalents. There is a similar relationship in the Anglican or "high Episcopalian" church of today.

Bach's setting of the Magnificat is a relatively short one though musically on the largest scale, because the time available within the service was not long. In this sense, the work aligns itself with the many Cantatas as music for practical performance. Yet in other ways the Magnificat shares the qualities of Bach's larger works, the B Minor Mass and the great Passions, the St. John and the St. Matthew. It includes the frequent big choral numbers and intervening arias for solo voices and instruments of the Mass, but its pace, more continuous and less formal, reminds one of the Passions though without their recitative narration.

The Magnificat was originally performed with five soloists as well as the lavish five-part chorus and trumpets, flutes, oboes, timpani and continuo with organ. The use of two soprano soloists, one succeeding the other (in the second and third movement), is in Bach's terms almost spend-thrift. In most modern performances, one singer sings for both. The opening movement's orchestral introduction is in the familiar Bach "festival" style, massively ornamental, good humored, garnished with joyful trumpet fanfares; the same

mood returns to the central Fecit potentiam, and again in the great closing adagio, the magnificent Gloria, followed by Sicut erat in principio set to the same music as the beginning, a device that must have brought smiles of approval to the congregation on Christmas day! ("As it was in the beginning, so it is now, and ever shall be, world without end"). Between these massive movements, replete with such rich ornamentation of the melodic line that singers today have difficulty in negotiating them, come the lovely arias of contrast and the briefer choruses of comment.

Et exultavit, for the second soprano (in the original), rejoices in quiet exultation; Quia respexit is a wonderfully humble depiction of the Virgin Mary, a duet between the first soprano and an oboe; then comes the brief, explosive chorus Omnes generationes, completing the thought of the previous aria that "all generations shall call me blessed" Quia fecit mihi is for bass solo against a continuo accompaniment, a favorite Bach device; Et misericordia, imploring mercy, is a poignant duet for alto and tenor with a heart-rending orchestral ritornello (a repeated interlude), in siciliano time, for muted strings and flute. The festive spirit returns in Fecit potentiam, almost pompous in deliberate contrast, but the following tenor aria, Deposuit potentes ("He has thrown down the mighty from their seats") is fiercely intense; no less than three "leading motives" are used, one for the throwing-down, one for the mighty who are unseated — a haughty, step-like figure — and a third, rising upwards, indicating those "of low degree" who are exalted by Him.

The lovely Esurientes, for alto and a pair of flutes over a plucked bass accompaniment, depicts the filling of the hungry with good things and the sending away of the rich empty handed — it is both wistful and sly, as if in satisfaction at the justice of it all. Suscepit Israel is an unusual piece for soprano and alto chorus, most effective after the solo movements that have preceded it. The flowing choral parts are supported by the richest harmonies, over which floats the song of the oboe, playing the appropriate "Bach chorale"

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Kenneth Ahrens — a love for Carmel and Bach

By CHRIS KELLER job as coordinator of the Bach Festival "is to keep everybody happy." But Kenneth Ahrens says his



KENNETH AHRENS, coordinator, assistant choral director and librarian for the past 12 years has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. In 1973 he assumed many of the duties previously undertaken by Ralph Linsley and became the Festival's coordinator as well.

Ahrens, who has been with the festival for 13 years, does much more.

As coordinator of the festival he is responsible for putting together rehearsal schedules, tuning schedules, (there are four or five harps, two organs, and a number of pianos) as well as moving instruments to the various concert sites.

It also means getting a performer who needs to get to Monterey either a ride or a car, or another performer a babysitter.

Ahrens, a soft-spoken New Yorker who came to California and Stanford University in 1961, fell in love with Carmel and the Monterey Peninsula. As a graduate student in the music department at Stanford he met the Salgos who told him about the Bach Festival. He's been here every since.

Besides coordinator, Ahrens is also an organist, director of the chorus, and librarian.

"I started as librarian for the festival and gradually

have gotten more involved," he said.

As librarian he is responsible for acquiring the music, marking it with the conductor's marks, and distributing copies.

"With Baroque music it is sometimes hard to find. It isn't always readily available... I research it myself and if I can't find it I go to the university libraries," he explained.

Marking the music is very important. "People sometimes wonder why the bows of the string instruments all go the same way at the same time. That's because the librarian marks every part."

This year he has had two young assistants, Liz Gaver and Steve Emlaw. But the work load is still heavy. "Every piece that is played involves up to 25 pieces of music."

As director of the chorus, Ahrens is in charge of local vocalists who participate in three pieces, the "Passion According to St. John," the "Magnificat," and "Cantata 71."

"We audition in January and select thirty to forty who then begin rehearsals once a week. They are a great mixture of people. We have a dentist, a masseuse, a weaver, school teachers, and some army people. I have the feeling some of these people have participated for 25 or 30 years."

He enjoys the choral numbers the best, but bemoans the fact that tenors are so hard to find.

Ahrens is also an organist who plays with the orchestra and performs sacred works and cantatas.

With all these responsibilities he puts in about twelve to fourteen hours of work a day prior to and during the festival. The other months of the year he is head of the music department at Santa Catalina and is organist and choir director at Bethlehem Lutheran Church in Monterey.

After 13 years of a sometimes very hectic job, Ahrens is still jubilant over the festival. "Every year is very exciting."

Rosemary Waller—concertmistress

By DR. IRVING W. GREENBERG

During the last five Carmel Bach Festivals that this writer has evaluated for the Carmel Pine Cone, one fact has stood out very clearly, and that is the competence, versatility and professional display by the Bach Festival Orchestra has been increasingly consistent. Although this, in general, is attributed to the conductor, Sandor Salgo, still a great deal of credit in the preparation of the orchestra must also be given to the charming, extremely able and highly devoted and hard-working concert-mistress, Rosemary Waller.

Functioning in this capacity for the last twelve seasons with the orchestra, she has, on numerous occasions also doubled as a violin soloist in outstanding concerti with this Orchestra.

For the last six years, Rosemary Waller has been principal second violin with the Cincinnati Symphony Orchestra. Holding the degrees of B.A. and M.A. in music from the University of Southern California, she has been a six-time winner of the Coleman Chamber Music Center Award. After returning to the United States, completing two years of study at the Paris Conservatory of Music on a Fulbright Scholarship, she joined the National Symphony Orchestra of Washington, D.C. in 1960, she joined the Cincinnati Symphony Orchestra.

In an interview Rosemary Waller indicated the various functions that she furnishes in keeping the orchestral strings in a harmonious and balanced uniformity.

Basically, she sees that the conductor's ideas are

carried out, as well as including some of her own, in certain difficult or obscure passages. Another important specific function is her bowings for the strings, and this is made somewhat easier, inasmuch as the personnel of the orchestra is to a great extent the same year after year. The other sections of the orchestra are responsible for their own bowings. Coordination of ornamentation is also a very essential function of hers, in seeing that the various sections of the strings start on the same beat, and proceed in a definitive direction.

Inasmuch as the Bach major works performed, such as the Mass, St. Matthew and St. John Passions alternate successively, there is a standard bowing technique that is followed in each repetition of these works.

In conclusion, it can be



affirmed that the orchestra plays in such a professional manner and with such contiguity, due to the hard work of the conductor, musi-

cians, and last, but not least, to the preparation and coordination by the concertmistress — Rosemary Waller.



More Bach masterpieces

Continued from page 2

melody. After this, the Sicut locutus est for chorus is again almost self-satisfied in its Baroque assurance — a confirmation of faith that quickly leads into the magnificent Gloria with its slow, ascending triplet figures — and this, in turn, leading to the inspired "return to the beginning" of the Sicut erat in principio.

II. THE WELL-TEMPERED CLAVIER, BOOKS I and II (BWV 846-869; 870-893)

This work, finished in 1722, has the title: "The Well-Tempered Clavier, or preludes and fugues in all the tones and semitones, both with the major third and with the minor third. For the use and profit of young musicians who are anxious to learn, as well as for the amusement of those who are already expert in the art."

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The 24 preludes and fugues of the Well-Tempered Clavier (BWV 846-869), one for each major and minor key, were so successful that in Leipzig, Bach compiled a second selection of "Twenty-Four New Preludes and Fugues" (BWV 870-893) which was completed between 1740 and 1744. These 48 pairs have since become the basic material of the literature for keyboard instruments, and it is on them that Bach's fame as the greatest master of the fugue composition largely rests.

The unusual name that he chose for the first collection was inspired by a most important innovation made at the end of the seventeenth century. Andreas Werckmeister, a German organist, published in 1691 a treatise entitled "Musical Temperament or — mathematical instruction how to produce... well-tempered intonation on the clavier." In this work, the author demands the use of 'equal temperament' for all keyboard instruments. The 'pure' or mathematical intonation which was the basis of the older systems had the disadvantage that it contained half-tones of different sizes. The possibilities of modulation was therefore very limited, and keys with many sharps or flats could not be used. In Werckmeister's 'equal temperament,' on the other hand, the octave was artificially divided into twelve half-tones which were exactly alike. Each of them could therefore take the place of the tonic and there was no limitation to the use of modulations. German musicians were quick to explore the potentialities of the new system. Of great importance for Bach's work was Fischer's "Ariadne Musica... per XX Praeludia, totidem Fugas" in which the composer with the aid of the 'Ariadne thread' of modulation, leads his hearers through the labyrinth of the keys. In 1719, Mattheson presented in his "Organistenprobe," 24 easy and as many somewhat more difficult examples in all the keys, and in 1722, the year of the "Well-Tempered Clavier," Friedrich Suppig, an organist in Dresden, wrote "Labyrinthus Musicus," a 'fantasy through all the keys, 12 major and 12 minor.'

Bach's work in this field is not only greater than that of any of his predecessors, but it explores all the possibilities of the 'well-tempered' system with a thoroughness that none of the other composers had attempted. Bach realized that in 'equal temperament' lay the seeds of a revolution in the traditional clavier fugues. It was no longer necessary permanently to introduce new subjects or counter-subjects, or to employ variations of the fugal theme. These earlier features, which tended to give the fugue a certain patchwork character, could be dispensed with if modulations were systematically employed. Loosely built fugues with a certain amount of modulation had often been used in both chamber and orchestral music.

In Bach's work they are transferred to the clavier, and take on the greater solidity of texture peculiar to keyboard music. Entries of the main theme solidly establish each key,

while the connecting episodes provide the necessary modulations. Since the material of the episodes is derived from the main theme or the counterpoint which escorts it, the uniformity of the musical substance is complete within each fugue. As a rule full cadences or general rests are avoided; the different sections are carefully interlinked in order to increase the feeling of absolute oneness which the hearer receives from these works.

The prevailing tendency towards unification by no means prevents the existence of tremendous differences between the individual compositions. No two preludes or fugues resemble each other in mood; each of them represents a particular frame of mind. There is a similar variety in the formal construction and technical devices used in this work. We find fugues not only with three and four voices, but also with two and five.

Next to fugues of the highest polyphonic intricacy, like No. 8, the Well-Tempered Clavier contains fugues as loosely constructed as No. 10, the two parts of which are carried on for several measures in simple parallel octaves. Old-fashioned fugues of Froberger's 'ricercar' type (No. 4) alternate with highly progressive fugues, introducing chromatic and modulating themes (Nos. 12 and 24). And, of course, all kinds of transitional forms can be detected between two such extremes. There are preludes imitating lute improvisations (No. 1), those of the etude type (No. 5), some resembling two-part and three-part inventions (Nos. 11 and 19) and preludes imitating the slow movement of a church sonata (Nos. 8 and 22). Bach's tendency to enrich his compositions through the transfer of forms originating in other types of music is particularly noticeable here. The relation between preludes and fugues also shows a great amount of variety. In general the first volume of the Well-Tempered Clavier displays a firm coherence between the two members of each group, and the preludes effectively prepare for the following more strictly polyphonic compositions. In rare cases, there is even a real thematic bond, as in the beginning of No. 1, where the top notes of the arpeggios in the first seven measures anticipate the main notes of the fugal subject.

The '24 New Preludes and Fugues,' usually referred to as the second part of the "Well-Tempered Clavier," were written at a time when Bach's older sons were beginning to make their contribution to the development of musical forms. Accordingly, the preludes are frequently in two-part dance form (Nos. 8 and 18), and even take on a sonata form with complete recapitulation, although still lacking any subsidiary theme (No. 5). Instead of the coda, one prelude has a kind of fughetta (No. 3) and another resembles a three-part fugue (No. 22). In these two cases Bach paradoxically uses fugues as introductions to fugues. The progressive as well as the clearly unorthodox character of these preludes is also to be found in the fugues. The fantastic and unconventional beginning of No. 20 could hardly have received its final shaping before 1740. While the fugues of the older volume display the highest degree of polyphonic virtuosity, the latter set is more restrained in its contrapuntal devices. There is notably a marked decrease in the number of strettos, and the second book contains no counterpart to the intricate chromatic fugues of the first book, its whole character being more diatonic and even modal. In No. 9, for instance, with its plainsong theme, something like a spirit of austere early vocal polyphony manifests itself. Thus the second book does not achieve Baroque monumentality to the same extent as the first. It is a loose collection of individual numbers, emphasizing a more homophonic style and displaying modernistic tendencies coupled with retrospective features.

III. THE PASSION ACCORDING TO ST. JOHN, BWV 245

The first performance of the Passion According to St. John fell in the first year of Johann Sebastian Bach's tenure as "Kantor" to the townschool of St. Thomas in Leipzig. Bach had taken up his duties in Leipzig late in the spring of 1723 and faced the obligation of providing the Passion music for the Vesper service in the Easter Week in April 1724. He had two alternatives to discharge his task: to use an existing Passion (including his own) or to create a new one. It stands to reason that Bach as the new Thomaskantor refused to fall back on the composition of somebody else, and that he had to document his own creative powers in a large-scale work before the officialdom and the community. Thus he created for Leipzig the first of those monumental choral epics upon which his fame principally rests, even today. Until a short time ago, it was the commonly accepted view that Bach had composed the Passion while still in Koethen, with an eye towards performing it in Leipzig should he already have been appointed Thomaskantor by Easter 1723.

The 1724 performance of the St. John Passion was the first of several to take place under Bach's direction. It was his practical habit to re-use pieces on various occasions, frequently making revisions in them at each performance. The St. John Passion, as we might expect, was apparently the subject of several second thoughts on Bach's part. When it was first performed, the work was basically the same as we know it today. However, when Bach performed the Passion a second time — one year later, at Easter 1725 — he made some radical changes in the work. The first chorus was replaced with a long chorale fantasy on "O Mensch, bewein deine Suende gross," taken from his Weimar Passion. (This

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More masterpieces

Continued from page 4

movement eventually became the closing chorus of the first part of the St. Matthew Passion). The aria "Ach, mein Sinn" (No. 19) was replaced with another, while an aria with chorale replaced the recitative "Betrachte, mein Seel" (No. 31) and the aria "Erwaege" (No. 32).

Further, an additional aria was inserted into the first section. All of these arias also came from the Weimar Passion. Finally, Bach removed the final chorale, placing in its stead the movement "Christe, du Lamm Gottes" from the cantata "Du wahrer Gott und Davids Sohn," BWV 23, which had first been heard in 1724. Strangely enough, Bach decided to return to the original version when he next performed the St. John Passion, sometime between 1728 and 1730. Sometime between 1736 and 1740, Bach started to write a whole new score of the St. John Passion, but did not finish it until his very last years. This score contains his final thoughts on the Passion. This piece appears essentially as it did in 1724, with only minor changes, none of them affecting the basic structure of the piece, and it is upon this version that all modern performances are based.

The textual basis of any Passion Music is the Gospel. It furnishes the words for the narrator, called the Evangelist, the dramatis personae (Christ, Petrus, Pilatus) and the crowds. The Passion viewed as an artistic category is in the nature of a drama, and any play logically contains scenes and episodes of lyrical and reflective qualities. The Gospel, however, which relates historic events and conveys religious doctrines, cannot provide the composer with texts for contemplative arias and meditative choral numbers. It is this requirement which necessitated the collaboration of a man of letters. We do not know who assisted Bach in the St. John Passion.

One source was available to him, used by Keiser, Telemann and Handel before, namely the Passion poem by Barthold Heinrich Brokes, city councillor of Hamburg. Bach took from it texts for seven numbers of the score (Nos. 11, 31, 32, 48, 62, 63, and 67) after the lines were given an editorial going over.

In the final version, the St. John Passion includes 31 recitatives, 8 arias, two ariosi, 16 longer and shorter choral numbers, and 12 chorales of which one is combined with an aria (No. 60). Six choral passages and two chorales appear twice with different texts. One chorale tune is even sung three times (Nos. 20, 56, and 60).

The re-occurrence of certain choral passages, either in exact quotation or modification, should not be interpreted as a matter of exigency since the texts are materially or spiritually connected, e.g. Nos. 34:50; 36:44; 38:42. Specifically, in Nos. 3:5 and 29:46 we have a case of a leit-motif which is centered on Jesus. This motif is also projected into the modified repetition of No. 23 as it appears in No. 25. All this reflects the union of spiritual, dramatic and musical considerations.

A world separates Bach's recitatives from those of the contemporary opera. He generally employs the recitative secco (i.e. voice and continuo accompaniment), a type that had become a hackneyed and musically meaningless device, the composition of which the maestri often entrusted to students.

But Bach's recitatives are full of energy, dramatic life, expression and meaningful word-painting. Witness, for example, the extended coloratura which depicts the scourging (No. 30). The character of the recitatives stems from Bach's conception of the Evangelist's personality. This Evangelist is not an objective reporter but a fiery and deeply feeling chronicler "who describes the happenings with an almost ecstatic and passionate interest." The recitatives are strongly contrasted with the arias which are rather reflective in nature and in some instances complex in texture.

Note particularly No. 32 where the instrumental parts and the vocal parts are so closely interwoven that one actually listens to a quartet of the two violas d'amore, the tenor, and the continuo bass line.

The listener who is familiar with the Gospels is aware that the narrative as given by St. John does not include the Last Supper and the scenes of the Mount of Olives and concentrates on the description of the Passion days. To make up for some of these omissions, Bach saw fit to borrow a few lines from St. Matthew (27, 51-52), for the reference to the torn veil in the Temple, the earthquake, and the resurrection of the Saints from the grave. St. John's attitude in the depiction of the dramatic events is mirrored by the incisive and realistic treatment of the choral numbers. The crowds are an acting element in the drama and the composer underlines this forcefully. Witness the incessant calls "Crucify, crucify" (No. 36), "Away with him, crucify him" (No. 44) or the repeated cries "Where, where" injected in the bass aria "Eilt, ihr angefochtenen Seelen" (No. 48). Bach, the dramatist and the historian, applied tone symbolism to numerous passages, from the opening chorus which as a momentous choral prologue strikingly alludes to the events to be unfolded down to the final lament in C minor.

Yet perhaps in remembrance of an old custom, Bach concludes the Passion story with a chorale cast in the major mode (E-flat) in the spirit of hope and consolation.

--Irving W. Greenberg



DOUGLAS LAWRENCE, baritone, following his ninth consecutive season with the Festival, will make his San Diego Opera debut in the role of Lescaut in "Manon," and later in the year will make his first appearance with the Vienna Volksoper. He has sung more than a dozen major roles in the Hollywood Bowl and made more than 30 appearances in the Dorothy Chandler Pavilion of the Los Angeles Music Center, including the West Coast premiere of Penderecki's "Cosmogony," and the role of Valentine in a concert version of "Faust" with Dorothy Kirsten, Norman Treigle and the Los Angeles Master Chorale. He made his debut with the San Francisco Opera in 1973. A recitalist as well as opera singer, Lawrence made his European debut in Stuttgart. His first in a series of recordings is Benjamin Britten's "War Requiem," made in Europe with the Vienna Boys Choir and the Radio Symphony of Yugoslavia. Mr. Lawrence is a member of the music faculty at the University of Southern California.



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Festival program notes

Cantata: "Gott ist mein Koenig." BWV 71 — J.S. Bach

This is the only cantata by Bach printed during his lifetime that has been preserved. In this motetto, as Bach himself called it, various instrumental groups — one brass choir with timpani; two records and a cello; a trio of oboes and bassoon; strings and organ concertato — compete with one larger and one smaller vocal group in a manner recalling the splendor of Venetia art, as reflected in the cantatas of Buxtehude. The duet No. 2 "Ich bin nun

achtzig Jahr" (Full four-score years am I) entrusts an ornamented chorale tune to the contralto, while the tenor voice and an organ obbligato introduce counter melodies. The result is a vocal form somewhat reminiscent of an organ chorale. The concluding fugue, "Muss taeglich von neuem," shows a gradual buildup towards a magnificent climax in which all the voices and the instruments collaborate, displaying the remarkable technical skill of the composer of twenty-three.

Concerto for Violin, Oboe, and Orchestra, BWV 1060 — J.S. Bach.

The concerto in D minor for oboe, violin, strings and thorough-bass reveals an astonishing history of creation. The original version of this concerto in D minor is missing; Bach left only one copy of this work: a concerto in C minor for two harpsichords. Through knowledge of other Bach transcriptions of a similar nature, the various versions of which do exist, it has been possible to reconstruct the Concerto in D minor for Violin and Oboe in much the same way that it was originally conceived. The change of key, frequently employed by Bach himself in transcriptions of this kind, are a mechanical convenience. Thus, when restoring BWV 1060 to its original form, an upward transposition of a full tone was effected. After an initial movement in which the orchestra plays a role of equal partnership with the two soloists, a second movement, A agio, unfolds.

A melody of tender gravity is limned against a light, almost serenade-like accompaniment. Later in this section, the emotions deepen and the graceful mien of the serenade gives way openly to passionate discourse. The

forceful third movement, Allegro, breaks the gentle spell of the preceding segment.

Concerto for Harpsichord in D major — F.J. Haydn.

This familiar concerto in D major has long been a favorite vehicle for harpsichordists and pianists. It is worthy of note that in the opening tutti of the first movement, marked vivace, we see a vestigial remnant of the Baroque tradition of "continuo" as evidenced by the fact that the harpsichord plays from a figured bass. The brilliance of the movement is sustained by Haydn's typical craftsmanship and attention to musical architecture. The slow movement, un poco adagio, is an elaborate cantilena.

It truly plubs the depth of the composer's imaginative resources in its fanciful, rather contemplative meanderings. At times it suggests the narrative style of an operatic or oratorio-like recitative. The rondo is truly Hungarian in character. It is in fact reminiscent of a Czardas with its vigorous incisive melody and the jagged implications of its rhythm. The harpsichord seems perfectly suited to convey the crispness and the pungency of a movement of this character.

F.J. Haydn: Symphony No. 104 in D major ("London")

The first movement of the Symphony No. 104 begins with a slow introduction. This introduction is unique in that in sixteen measures Haydn has composed a miniature movement in three-part form. Despite the fact that there are two themes to the allegro, almost this entire section, the bulk of the movement, is based on two notes which occur during the third and fourth measures. These notes are utilized as rhythmic motifs

in the horns, trumpets and drums, as melodic fragments in the winds, and as jumping-off points for other melodic ideas in the strings. The second movement is in ternary (three-part) form, except that when the "A" section returns, it is constantly modified; melodically, harmonically and rhythmically. The long coda is one of the most fascinating parts of this movement — in the way in which various melodic and rhythmic fragments are developed — and with regard to orchestral sonorities. The menuet is more closely related to the German dance than to the stately court dance. It is a vigorous, foot-stamping, partner-twirling movement, not particularly adventurous harmonically, perhaps, but melodically and rhythmically a delight nonetheless. The trio is a perfect complement to the minuet proper. It is somewhat more smooth-flowing and more graceful,

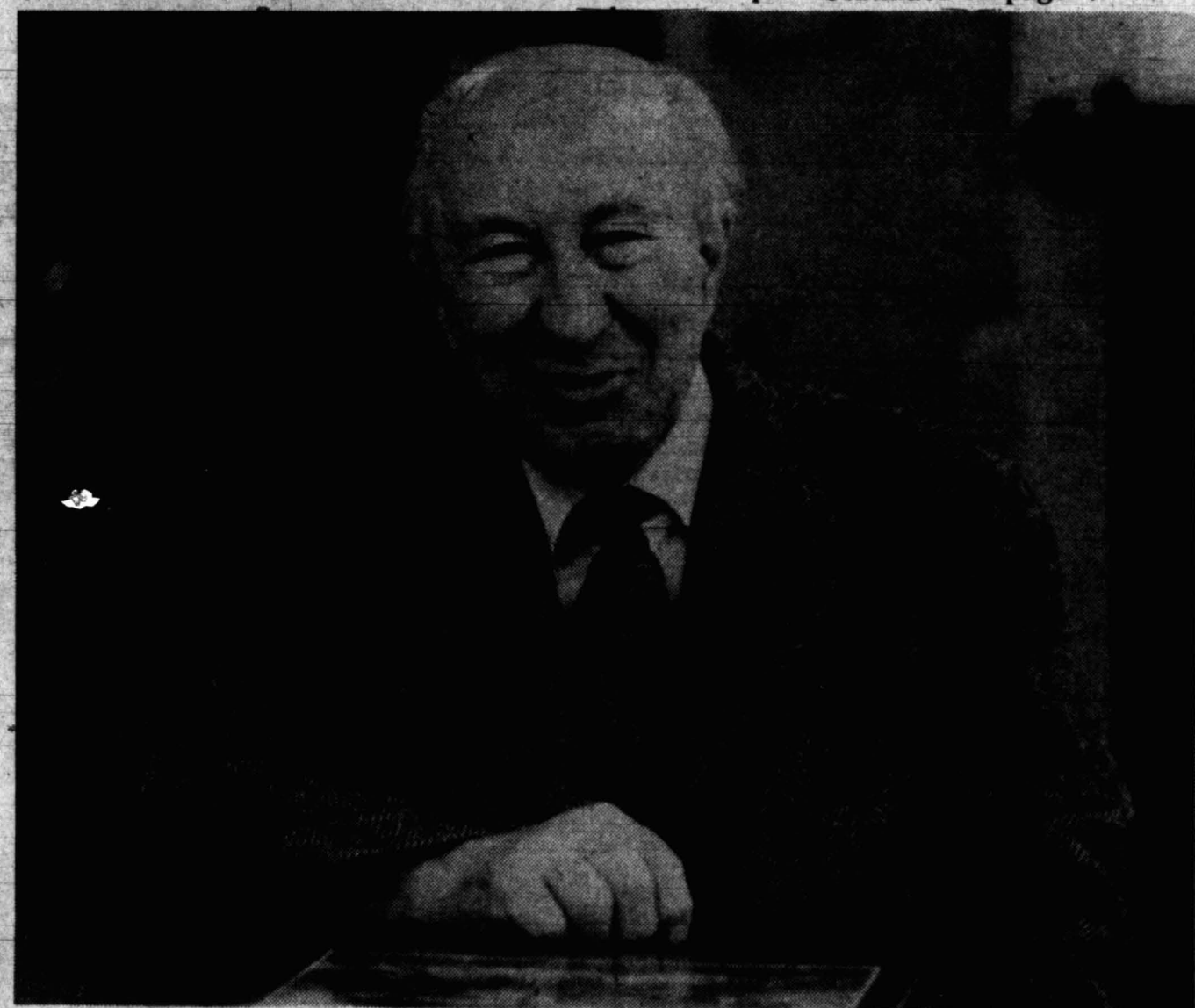
and in spite of the essential contrapuntal nature of the second strain, the gracious quality of the trio is never completely lost. The finale, once thought to be based on a London street cry "Hot Cross Buns," is now known to stem from a Croatian song which was once popular among the Croats living in Eisenstadt. This movement is monothematic (one theme which serves as the basis for other "themes") and in sonata-form. At times it appeared that Haydn conceived it as a long dance for orchestra (not for dancing but for listening, similar to the Dvorak "Slavonic Dances") as the melody is played over and over with varied rhythmic and contrapuntal accompaniments. It is possibly the single most intense symphonic movement Haydn wrote, and in its own way, the most dance-like, but not dance-able.

J.S. Bach: Partita No. 2 in C minor, BWV 826 —

This Partita is an example

of the grand conception which Bach gave to the Suite form. The opening Sinfonia is a completely abstract piece in three parts: Grave, a highly ornamented line; and a lively Fugue in three-four time. The Andante-Fugue is in the Italian style of the opening movements of the violin sonatas. This may be the reason for the Italian term Sinfonia.

The style of development here does not require any repeats. The Allemande is an extended work in two voices which gives scope for lovely contrapuntal imitation and a beautiful small "mirror" section at the end of each half of the movement. The French Courante in three-two time is especially enchanting in its structure, with long, sustained notes forming the harmonic background around which the main figure darts as though ornamenting a slender, strong pillar with its delicate scroll work. In the gently moving Sarabande in two



Dr. Irving W. Greenberg

Dr. Irving W. Greenberg, music critic for the Pine Cone, has been a major contributor to this special Bach Festival edition.

Dr. Greenberg wrote all of the program notes contained in this edition and will review the majority of concerts scheduled. His reviews will be published in following editions of the Pine Cone.

Dr. Greenberg, with outstanding qualifications for his avocation (music) had pursued an entirely different career in his native New York City.

His academic background includes a bachelor of science degree from New York University in chemical engineering and a master's degree in the same field from Columbia University. However, when he entered the doctoral program at Columbia he decided to add music to his academic en-

deavors and obtained an unusual dual degree — organic chemistry and music.

Dr. Greenberg joined the staff of Columbia University as an assistant professor and also completed research projects for the school. He moved on as director of research for a number of scientific organizations and later acted as a technical consultant for both American and European organizations for 15 years.

His journalistic background includes stints with the now defunct *Yonkers Record*, *New York World* and four years as book reviewer and then music critic for the *New York Times*.

While he was doing book reviews for the *Times* an opening developed in the music department. Asked if he wanted to assume the

position, he answered certainly, "but I have no experience writing music reviews." The *Times*, impressed with his credentials and prior experience, decided to place him in an intensive six-week indoctrination course. He spent eight hours per day for the entire time period in training and was then given the position of music critic.

Dr. Greenberg came to Carmel over five years ago with his wife Beatrice, who had been a designer of pre-teen and teen fashions in New York. Currently she is involved in designing and executing ceramic jewelry.

Dr. Greenberg has been writing music reviews for the Pine Cone for the past five years in his Music Corner column. He does this, as he says, out of love for music and the best in our cultural heritage.

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Program notes

Continued from page 6

voices, an interesting device appears — a sustained note which belongs to the melodic line but is indicated to be held through it. It is actually a finger pedal, creating the sustained effect which is generally associated with the sustaining pedal of the piano. Bach uses this device occasionally in other works also. The Rondeau, in simple rondo form, grows from a delicate beginning in a high register to an amplified treatment of the motive, ending in a brilliant climax two octaves below. It leads strongly into the big motive of the Capriccio which is not a dance form, but is, nevertheless, very gay, humorous, and brilliant. Bach makes use of a figure of leaping tenths in the main motive in such a way as to give bigness and humor. Combined with tenths is a syncopated figure, which creates an irresistible rhythm highlighting the gaiety of the ending movement.

Magnificat, BWV 243 in D major — J.S. Bach.

Next to the B minor Mass, the Magnificat is the most significant composition on Latin texts. About 1730, Bach thoroughly revised the original version of this work in E flat, changing the key to D major, which was more suitable for trumpets; flutes were added, and the four additional pieces removed. The result is a uniformly constructed work employing Latin words throughout and usable at Easter or Pen-

tecost as well as at Christmas.

In this final version, the Magnificat is one of Bach's most compact compositions, imbued with joy and exultation, and radiating the same happy optimism which found so irresistible an expression in the Brandenburg Concertos. The brief movements (lasting an average of three minutes each) are clearly united in three groups starting with an aria and ending with a full chorus. The individual sections are framed by the mighty initial Magnificat chorus and the concluding Gloria, which, at the word *Sicut erat in principio* (As it was in the beginning), quotes the music of the first number. Each individual piece, in spite of its brevity, has its own clearly defined emotional character. The first movement, scored for full orchestra and five-part chorus, carries us along with its brilliance and exuberance. An overwhelming effect is produced later, in the aria for soprano solo, *Quia respexit* (For he hath regarded the low estate of his handmaiden), when at the words *omnes generationes* (all generations shall call me blessed), the full chorus suddenly cuts the solo voice short. There is transcendent beauty in the trio for two sopranos and alto, *Suscepit Israel* (He hath holpen his servant Israel, to which the two oboes intone in unison, like a *cantus firmus*, the venerable

Magnificat tune. Only Sebastian Bach could write a composition so strict in form and yet so tender and ethereal.

To the following *Sicut locutus est* (As he spake to our fathers) the composer gave an archaic motet character by writing a vocal fugue, accompanied by the continuo, to stress the connection with the past. After this austere piece, the re-entrance of the orchestra in the ensuing Gloria is all the more dazzling. Twice the voices rise in a mighty arc to glorify the Father and the Son. At the words *et Spiritui sancto* the melodic line is inverted to symbolize the descent of the Holy Ghost. Here the entrance of the trumpets lead to the climax of the work, triumphantly proclaiming in its music "My soul doth magnify the Lord."

W.A. Mozart: Clarinet Concerto in A, K.622.

Though he did not date it in his catalog and the score has never been found, we know

from a letter that Mozart wrote to his wife at Baden that the Clarinet Concerto in K.622 was completed near the beginning of October, 1791, two months before his death. It was his last purely orchestral composition. The concerto began life as a concert in G for the basset horn. For some reason, Mozart abandoned it, but used the music, transposed it up to A, as the basis of the present work. As in all of the music of Mozart's last years, it is imbued with a spirit of quiet, unshakeable serenity.

The profoundest effects appear to arise from the simplest, most innocent situations, and to have been achieved by the most improbable means. The music seems to inhabit a sphere of almost celestial purity while miraculously remaining palpably of this world, and this is perfectly realized in this concerto. Observe the economy of means: how the second subject, for example, evolves as a canonically treated variant of the first;

note the subtlety of the instrumentation, how the sharp reedy oboes have been exchanged for the softer flutes and bassoons, the more completely to reflect the warmth of the clarinet's tones. Note too, how the simple-seeming elements from which the music is made are forged by a magical alchemy into a logical and dramatic whole. The Adagio scales the heights of sublimity. Its song-like subject is irradiated with an assuaging beauty that has not been surpassed. Inevitably, after this the Rondo must curve back earthwards, yet it remains delicately poised between the solid earthy joys hinted at by its jaunty 6-8 meter and its bright A major tonality, and the veiled regret with which it is difficult not to feel Mozart is bidding them farewell.

J.S. Bach: Motet "Fuerchte Dich Nicht," BWV 228.

This motet is written for eight-part chorus. Unlike earlier composers, Bach

does not use a higher and a lower chorus, but prescribes two evenly balanced mixed vocal groups. In this motet, Bach set to music two verses from Isaiah (41:10 and 43:1). The brisk alternation of the two choirs ends at the words "I have redeemed thee," and a fugue by the three lower voices ensues, in which the composer symbolizes Jesus' sacrifice with the help of a chromatically descending theme, while the sopranos intone the chorale "Lord, my Shepherd, Fount of Gladness." It employs the eleventh and twelfth stanzas of Paul Gerhardt's hymn "Warum soll ich mich denn graemen" ("Why should I grieve?"). The result is a work of the strongest emotional impact which, because of its approach toward modal harmonization, displays a slight archaic character. The motet has a remarkable symmetrical arrangement. Its fugue begins in the 77th measure, thus dividing the

Continued on page 10



GREGORY WAIT, tenor, is returning for his fifth consecutive season with the Festival. Gregory Wait was also guest choral clinician for the summer music workshops sponsored by the Lyceum of the Monterey Peninsula and the Festival. Wait is in charge of a multiple choir program at Whittier First Christian Church, where he serves as Minister of Music. In addition, he is director of the Lutheran Chorale of Los Angeles. During the past season, he was tenor soloist for the Seattle Symphonic Chorale, the William Hall Chorale, the Los Angeles Master Chorale, and sang the role of King Olav in the American premier of Ludvig Irgens-Jensen's "The King Returns." He frequently appears as both singer and clinician-conductor of major choral works in the Los Angeles area.

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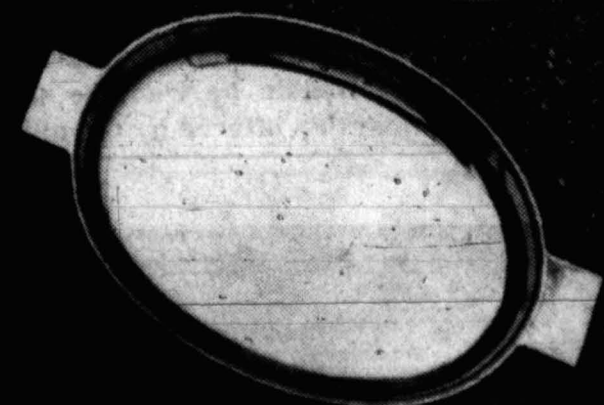
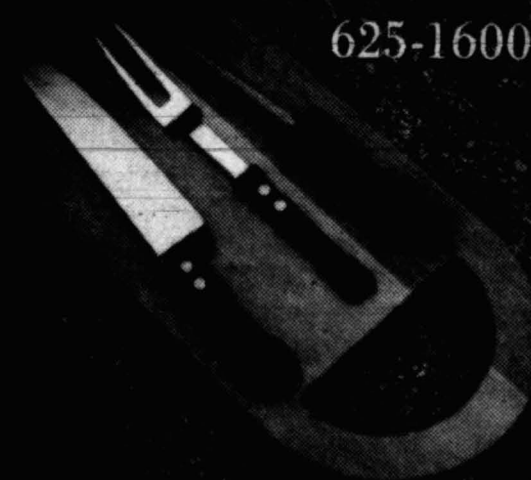


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LINDA PURDY, mezzo soprano, is a music graduate of California State University in San Francisco. Linda Purdy was chosen in 1974 to participate in the Oglebay Opera Institute, under producer and director Boris Goldovsky, performing the roles of Cinderella in "La Cenerentola," Martha in "Faust," and Octavian in "Der Rosenkavalier." She has also sung Dorabella in "Cosi Fan Tutte," Orfeo in "Orfeo and Euridice" and Flora in "La Traviata." She has recently made two recordings for the Nisience Foundation of Glendale and next season she will appear as a recitalist with the Modesto Symphony Orchestra Association.



MARGOT POWER, soprano, has appeared frequently with chamber music groups and in recital in the San Francisco Bay area. Margot Power returns for her ninth season with the Festival. Following a degree in music education at Syracuse University, she studied in the department of the Peabody Conservatory, later becoming a regional winner of the San Francisco Debut Award. She has sung with the San Francisco Spring Opera and with the Marin, San Leandro, Oakland and Vallejo Symphonies, including the role of Hero in "Beatrice and Benedict" with the Marin Symphony. She recently appeared in a program of French songs for the 50th anniversary of the Palace of the Legion of Honor in San Francisco.



MICHAEL GALLUP, bass, performed the title role in last year's Festival opera, Telemann's "Pimpinone," returns for his third season in Carmel. During the past year he has sung works of Bach and Mozart with the Los Angeles Philharmonic, the role of Dulcamara in Donizetti's "The Elixir of Love" with the Southern California Opera and Kuno in the Portland Opera's production of "Der Freischutz," in addition to performances in "Salomoe" with the San Antonio and Portland operas and "La Boheme" with the San Diego Opera. This summer he will repeat the role of Mr. Peachum in the Western Opera Theatre's production of "The Threepenny Opera." Gallup was a 1972 finalist in the San Francisco Opera auditions and also the winner of a National Opera Institute award. As a music student at California State University, Long Beach, he won the Outstanding Service Award and Scholarship offered by the university's Fine Arts Affiliates.



DIANE THOMAS, soprano, after attending Occidental College and the University of California at Los Angeles, studied and performed lieder with Erik Werber while a student at the Vienna Academy of Music in Austria. She attended George London's master class at the University of Southern California, received the Los Angeles Music Teachers Association award in 1968, the Arthur Bergh Memorial Award in San Francisco Opera regional auditions in 1971 and was a finalist in the San Francisco Opera auditions and a member of the Merola Opera Program. This year Miss Thomas has appeared as soloist with the Los Angeles Master Chorale directed by Roger Wagner and as soloist in the Passion According to St. John conducted by Robert Shaw. She has also performed with the UCLA Opera Workshop, Los Angeles Opera Guild, Los Angeles County Museum Concerts and as soloist with the William Hall Chorale. This is her second season with the Festival.



JAMES SCHWABACHER, tenor, made his debut with the Festival in 1950 as the Evangelist in the Passion According to St. John, the first performance of Bach's Passions in the history of the Festival, and has been the only officially engaged tenor since then. He has sung 14 roles with the San Francisco Opera and has appeared with symphony orchestras throughout the country under Conductors Leinsdorf, Krips, Furtwangler, Kritz and Steinberg. He performs frequently at major universities. Schwabacher has sung in major festivals including the Bethlehem Bach Festival, the Brevard Festival and four seasons with the Ojai Festival. He has also appeared in European concert halls including the Festivals of the World at Spoleto. A past president of the San Francisco Symphony Foundation, he is on its executive committee and past president and executive committee member of the San Francisco Conservatory of Music.

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SHEILA NADLER, contralto, after making her debut with the Chicago Lyric Opera, was engaged by the San Francisco Opera and for the past six years has appeared in a variety of contralto and mezzo soprano roles, including Erda in "Siegfried," Tisbe in Jean-Pierre Ponelle's production of "Cenerentola," and the title role in "The Grand Duchess of Gerolstein" with the Spring Opera. She has sung Ulrica in "Un Ballo in Maschera" with both the Pittsburgh and Baltimore operas and Jocasta in "Oedipus Rex" with the New York City Opera. She participated in Maria Callas' master classes at The Juilliard School, later singing the role of Amneris in "Aida" with the Detroit, Buffalo and St. Louis symphonies. Winner of the Baltimore Opera Competition and recipient of both a Rockefeller Foundation grant and a Sullivan Foundation award, Miss Nadler has sung with major orchestras in concert repertoire and on tour with the Bach Aria Group. This is her first appearance with the Festival.

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Program notes

Continued from page 7
154 measures of the complete motet into two equal halves. Moreover, there are certain breaks in measures 28 and 73, whereby three sections of 28 plus 45 plus 81 measures are created closely approaching the mathematical proportion 3:5:9, W.A.

Telemann: Concerto for Viola, Strings and Continuo in G major.

Telemann was one of the most productive composers who ever lived. Concerning the compositions in concerto form, he confessed to not being particularly interested in writing them. This may account for the fact that he wrote a "mere" 170 of them. The Concerto for Viola, String Orchestra and Continuo in G major consists of four movements: Largo, Allegro, Andante and Presto. While the movements differ, of course, in tempo and mood, they are basically identical in structure. Each of them has only one theme which acts as a kind of germ cell. It is introduced by the orchestra as the movements open. The solo instrument then repeats it in full or, more often, in part, and proceeds to spin it out. The resulting melodic elaborations and sequences of short phrases usually are culled directly from the theme but there also occurs some passage work without much thematic significance. The Andante movement differs from this procedure only in so far as the solo instrument, instead of first repeating the theme, begins its elaborations immediately upon entering. The orchestra keeps re-introducing parts of

the ritornell (the theme) in different, related keys, each time sending the solo instrument off to another excursion into the possibilities presented by the components of the theme. At last the orchestra concludes the movement with yet another rendition of the theme or at least a significant portion of it. The final movement (Presto) is the only one consisting of two sections, each being repeated, thus foreshadowing the later, classical "sonata form" movements, but apart from the repeat marks, Telemann's Presto still follows essentially the same structural principles employed in the other movements.

Pergolesi: The Music Master (Comic Opera).

This is a one-act comic opera by Pergolesi with a libretto by an unknown author. It was premiered in Naples in the summer of 1731 and the American premiere took place in New York City on April 17, 1936. The teacher of a beautiful, female voice student feels that she is not ready for a public appearance. The local impresario, attracted to the girl, thinks otherwise and offers her an engagement. The teacher now changes his mind, allows the girl to appear, and even falls in love with her.

W.A. Mozart: Sinfonia Concertante for Violin, Viola, and Orchestra in E flat major, K.364 (320d).

A sinfonia concertante blends the idea of symphonic scope and development

material less with the idea of soloistic exhibition than with the time-tested methods of the baroque concerto grosso. There, the complete performing body, the ripieno, shares the labor and the honor with a smaller group of players, called the concertino. These soloists are integrated with the parent ensemble, and are, in fact, a physical part of it. Surprising proof of this concept is furnished by this work of Mozart. In the tutti passages by the orchestra, the soloists are meant to play right along with their respective sections; they detach themselves only for their individual musical tasks, and then return to the fold. The idea of combining display with development, sharpest textural contrasts with the sonata-allegro form, of making a concerto-like symphony before perfecting the symphonic concerto — all this appealed greatly to the young master then on the threshold of his richest musical maturity.

The grandeur and dignity of the E-flat opening is free of all pompousness, yet replete with the symphonic gesture. Here there is a scope and size which become understandable when we recognize the length and the complexity of the movement. There is a full-scale exposition before the soloists appear, with a grand variety of ideas, motifs and counterpoints — many of them deployed above a gigantic pedal-point on the tonic E-flat.

The entry of the soloists, quite unostentatious, contains a touch worth noting; they play their first statement in octaves, together, indicating Mozart's intention of implying that these are equals, but in different registers. That, in the course of the work, he supplied the viola with one of its most glorious parts, one perhaps never surpassed in the small solo literature, he may hardly have realized. The partnership of the two players is scrupulously preserved throughout; they are not only equals, but friends — at no time competing for special attention. An inexhaustible profusion of inspirations passes in parade; yet the design remains as lucid as the texture, as easy to follow as the free-swinging lines, a marvel in its clear balance and integration of tutti and soli. The element of virtuosity is never stressed; as broad and impressive as the effect may become, a kind of modesty prevails, a desire to overstate nothing. The cadenza itself underlines this restraint; Mozart wrote it himself, to forestall the vain exhibitionism that the cadenza-idea seems to call forth in so many performers.

The slow movement is a dialogue in eloquent terms, leaving behind every trace of galanterie. There are, indeed, not many pieces of the composer equally intimate

and poignant. How daring in polyphony Mozart can be is heard in a searing clash of the solo lines 13 measures before the cadenza, a true climax of emotional and expressive tension. The cadenza, again having little to do with technical display, merely allows the two instruments to speak for a moment in private, as it were, before joining again the throng of the orchestra, with whom they find solace and perfect sympathy.

The Presto finale is a Rondo, a form which gives Mozart endless opportunity for the unusual, for the surprising, even for the comic. The first solo passage, for instance, representing the first episode material of the rondo, is a new theme of inimitable wit and pointed timing. Modulations of astonishingly symphonic character are suddenly dissipated in playful simplicity, sharp alternations of loud and soft are followed by shoulder-shrugging figurations.

J.S. BACH: The Passion according to St. John, BWV 245

Bach was formally installed as Cantor of the Thomaskirche, Leipzig, on June 1, 1723. It is certain that some setting of the Passion story was sung on Good Friday, March 26, but the work has not been definitely identified. The St. John Passion was almost certainly first performed on April 7, 1724, in its second version in 1725, in its third version in 1728 or 1730, and in its final form between 1737 and 1740, and again in 1748 or 1749. The full score represents Bach's final intentions.

Part I begins with no note of lamentation; the Christ crucified has triumphed. The Evangelist then narrates Christ's betrayal in the garden, how Peter drew his sword and smote the high-priest's servant, and how Jesus is led away first to Annas and then to Caiaphas. Only two arias break the stoe: one for contralto (which introduces the touching personal element so characteristic of this work) (No. 11), and one for soprano (No. 13). Peter's denial is

firstly impulsive (No. 14) and secondly hesitant (No. 18). It is followed by a tenor aria, an outburst of contrition (No. 19). A chorale (No. 20) commenting on the denial, closes Part I. Part II sees Christ before Pilate, the call for the release of Barabbas, and the scourging. The bass arioso and the tenor aria (Nos. 31 and 32) are among the most wonderful moments in the whole work. Then, clothed in purple and crowned with thorns, the Christ faces the mocking crowd (No. 35). Pilate's "Behold your King!" (No. 43) is answered in sharp angry monosyllables ("Weg, weg mit dem") which lose their force somewhat in using the English translation "Away." Jesus bears His Cross to Calvary (No. 47). In the aria which follows, the faithful are summoned to follow Him there. From Christ's last words "It is finished" (No. 57), Bach evolves an aria for contralto opening in a spirit of deep lamentation. At the words "See Judah's hero triumphs" complete contrast is afforded by a brilliant vivace anticipating the Resurrection (No. 58). As Christ's body is laid to rest (No. 66) the mourners take their leave and pray for salvation.

The musical character of the St. John Passion is clearly conditioned by the narrative itself. It lacks the simplicity and naturalness of the St. Matthew text which, divided as it is into a series of short scenes, readily permits the addition of lyrical meditation. But in the St. John, the events are more

dramatic and continuous, so that the story has no natural points of repose. Dealing with a narrative of such dramatic continuity it was difficult for Bach to find pauses which seemed marked out for the interpolation of arias intended for contemplation. One feels almost that the tragic texture has been forcibly shattered in order to insert these important moments of reflection. Bach's choice of the St. John's text is difficult to explain unless one assumes that he was specifically directed to set it. The narrative, beginning abruptly with the treachery of Judas, omits any reference to the Last Supper, Christ's Agony in the garden, the earthquake or the rending of the veil of the Temple. Bach added from St. Matthew's Gospel the earthquake (51-52) and Peter's remorse (75) with the sentence "And Peter remembered the word which Jesus had said." Bach apparently forgot that St. John also omits any reference to Christ's prophecy of the denial. The text of eight sections is based on "Der gemarterte und sterbende Jesus" written by Brockes in 1712 (Nos. 11, 31, 32, 48, 60, 62, 63, and 67). Bach, or his librettist, was responsible for Nos. 1, 13 and 58, and Christian Weise (1960) for No. 19.

Concerto for French Horn in D major — Leopold Mozart.

The provenance of this work is uncertain. The only reference to it is in the standard Thematic

Continued on page 13



RAYMOND DUSTE, Oboe, Oboe d'amore of the San Francisco Symphony returns for his 20th appearance at the Festival. Director of the Bach to Mozart group and the California Wind Quintet, Duste also plays with the San Francisco Opera Orchestra. He is a professor at California State University, San Francisco, as well as teaching privately and at Stanford University. He studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. Duste has made several recordings on the Cambridge label.

Dance Festival

PROGRAM OF MUSIC FOR THE DANCE RECITAL
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The dances of the early eighteenth century will include the following: L'Allemande — Original Music, probably by Andre Campra (1660-1774), Le Passepié — Original Music — Anonymous (first published in 1700), Gigue de Roland — Music by Jean Baptiste Lully (first published 1700), Gigue Lente — Original Music by Campra (First published in 1704).

Music of Johann Sebastian Bach

Allemande — French Suite in E major

Courante — English Suite in A major

Menuet — in G minor — from the Clavierbuechlein for Wilhelm Friedemann Bach

Passepié, Bourée and Gigue — Overture (Partita) in B minor

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Sheila Nadler, alto
William Wahman, tenor
Douglas Lawrence, bass
Festival Chorus, Chorale and Orchestra
Concerto for Violin and Oboe, J. S. Bach
BWV 1060, in C minor
Stuart Canin, violin; Raymond Dusté, oboe
Concerto for Harpsichord in D major Haydn
Malcolm Hamilton, soloist
Magnificat, BWV 243, in D major J. S. Bach
Mary-Esther Nicolás, soprano
Linda Purdy, mezzo soprano
Marcia Hunt, alto
James Hull, tenor
Douglas Lawrence, bass
Festival Chorus, Chorale and Orchestra

TUESDAY, JULY 15

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
Lincoln at Ninth, Carmel
The Well-Tempered Clavier (I): Book I, J. S. Bach
Preludes and Fugues, Nos. 1-12
Malcolm Hamilton, harpsichord
3:00 P.M. **LECTURE (FREE)** Parish Hall, All Saints' Episcopal Church
"Music from St. Mark's Cathedral"
(Lecturer to be announced)
8:00 P.M. **CONCERT** Sunset Theatre
Concerto for Flute in D minor C.P.E. Bach
Louise Di Tullio, soloist
Brandenburg Concerto No. 6, BWV 1051 J. S. Bach
Concerto for French Horn in D major Leopold Mozart
Arthur Krehbiel, soloist
"La Ritirata di Madrid," G.453 Boccherini
for Guitar and Strings
George Sakellariou, soloist

WEDNESDAY, JULY 16

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
Stuart Cahin, violin
Myra Kestenbaum, viola
Janet Guggenheim, piano
3:00 P.M. **LECTURE-RECITAL (FREE)** Sunset Theatre
"The Harpsichord in the 18th Century"
Dr. Malcolm Hamilton
10:00 P.M. **FOUNDERS' MEMORIAL CONCERT**
Music from St. Mark's Cathedral Carmel Mission Basilica
Music of Andrea and Giovanni Gabrieli
Beatus Vir Vivaldi
Sonata sopra Sancta Maria Monteverdi
(More to be announced)
Soloists, Festival Chorale and Orchestra

THURSDAY, JULY 17

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
Gita Karasik, piano
3:00 P.M. **RECITAL** Bethlehem Lutheran Church
800 Cass Street, Monterey
Thomas Harmon, organ
8:00 P.M. **CONCERT** Sunset Theatre
Concerto for two Harpsichords, J. S. Bach
BWV 1060, in C minor
Bess Karp, Malcolm Hamilton, soloists
Concerto for Viola in G major Telemann
Myra Kestenbaum, soloist
"The Music Master" (comic opera, staged) Pergolesi
Jacquelyn Benson, soprano
John Guarnieri, tenor
Michael Gallup, bass

FRIDAY, JULY 18

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
The Well-Tempered Clavier (II): Book I, J. S. Bach
Preludes and Fugues, Nos. 13-24
Malcolm Hamilton, harpsichord
8:00 P.M. **CONCERT** Sunset Theatre
Cantata, "Lobe den Herren," BWV 137
Diane Thomas, soprano
Sheila Nadler, alto
William Wahman, tenor
Douglas Lawrence, bass
Festival Chorale
Concerto for Clarinet, K.622, in A W. A. Mozart
Richard Waller, soloist
A Lecture-Concert of French Baroque Dance
Wendy Hilton, dancer
Virginia Hutchings, piano

SATURDAY, JULY 19

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
James Schwabacher, tenor
George Sakellariou, guitar
3:00 P.M. **LECTURE (FREE)** Parish Hall, All Saints' Episcopal Church
"Bach: The Passion Story According to St. John"
Dr. Raymond Kendall
8:00 P.M. **CONCERT** Sunset Theatre
Motet, "Fürchte dich nicht," BWV 228 J. S. Bach
Festival Chorale
Sinfonia Concertante for Violin and Viola, W. A. Mozart
K.E. 320d, in E flat major
Stuart Canin, violin
Myra Kestenbaum, viola
Concerto for Piano, K.467, in C major W. A. Mozart
Gita Karasik, soloist
Symphony No. 104 ("London") Haydn
Festival Orchestra

SUNDAY, JULY 20

2:30 P.M. **CONCERT** Sunset Theatre
The Passion According to St. John, BWV 245 J. S. Bach
(Sung in German)
Evangelist: James Schwabacher
Jesus: Douglas Lawrence
Jacquelyn Benson, soprano
Sheila Nadler, alto
John Guarnieri, tenor
William Wahman, tenor
Michael Gallup, bass
Festival Chorus, Chorale and Orchestra

MONDAY, JULY 21

3:00 P.M. **MUSIC FOR YOUNG LISTENERS** Sunset Theatre
(program to be announced)
8:00 P.M. **CONCERT** Sunset Theatre
Repeat of July 14 program

TUESDAY, JULY 22

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
The Well-Tempered Clavier (III): Book II, J. S. Bach
Preludes and Fugues, Nos. 1-12
Malcolm Hamilton, harpsichord

3:00 P.M. **LECTURE (FREE)** Parish Hall, All Saints' Episcopal Church
"Music from St. Mark's Cathedral"
(Lecturer to be announced)
8:00 P.M. **CONCERT** Sunset Theatre
Repeat of July 15 program

WEDNESDAY, JULY 23

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
Repeat of July 16 program
3:00 P.M. **LECTURE-RECITAL (FREE)** Sunset Theatre
"The Harpsichord in the 18th Century"
Dr. Malcolm Hamilton
10:00 P.M. **FOUNDERS' MEMORIAL CONCERT** Carmel Mission Basilica
Repeat of July 16 program

THURSDAY, JULY 24

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
Chamber Music
3:00 P.M. **RECITAL** Bethlehem Lutheran Church
Kenneth Ahrens, organ
8:00 P.M. **CONCERT** Sunset Theatre
Repeat of July 17 program

FRIDAY, JULY 25

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
Virginia Hutchings, piano
8:00 P.M. **CONCERT** Sunset Theatre
Repeat of July 18 program

SATURDAY, JULY 26

11:00 A.M. **RECITAL** Parish Hall, All Saints' Episcopal Church
The Well-Tempered Clavier (IV): Book II, J. S. Bach
Preludes and Fugues, Nos. 13-24
Malcolm Hamilton, harpsichord
3:00 P.M. **LECTURE (FREE)** Parish Hall, All Saints' Episcopal Church
"Bach: The Passion Story According to St. John"
Dr. Raymond Kendall
8:00 P.M. **CONCERT** Sunset Theatre
Repeat of July 19 program

SUNDAY, JULY 27

2:30 P.M. **CONCERT** Sunset Theatre
Repeat of July 20 program

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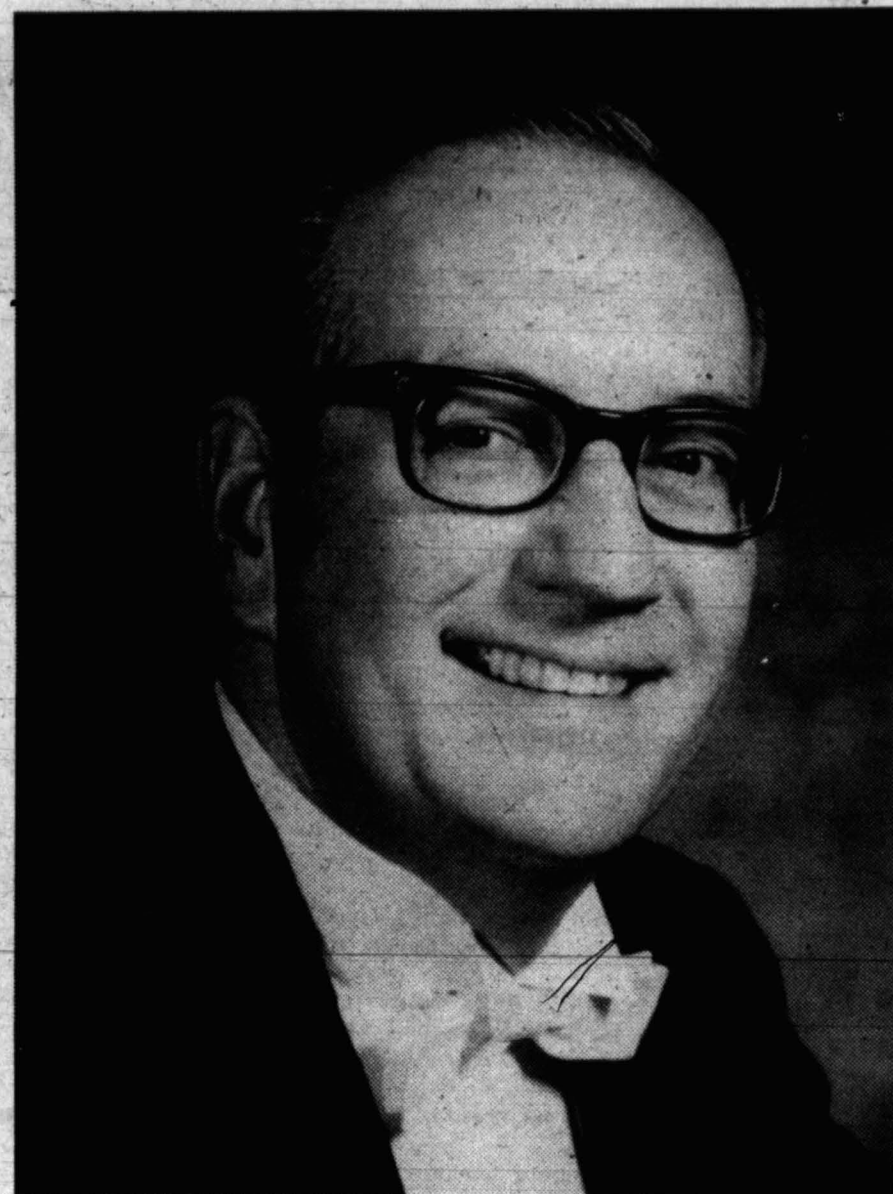
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MARTHA BLAINE, flute, combines a career as arts manager with that of performer and teacher. Martha Todd Blaine, a frequent Festival participant, is currently general manager of the Los Angeles Chamber Orchestra as well as a member of the University of Southern California faculty. She also taught at the Carnegie School of Music and Brooklyn Music School and was principal flutist with the Philadelphia Chamber Symphony and Colorado Philharmonic. Mrs. Blaine appears often in Chamber music concerts and recitals in the Los Angeles area and has been heard with the Los Angeles Chamber Orchestra, the New York City Opera Orchestra, the Ojai and Claremont Festivals and the Candlelight Chamber Players. She studied flute at the University of Michigan, the Manhattan School of Music and with Marcel Moyse at the Marlboro Music School. With a master's degree in business administration, she has worked in arts management with various universities and musical organizations in Southern California.



LOUISE DI TULLIO, flute, at the age of 19 won a position in the Los Angeles Philharmonic Orchestra, and has since appeared as soloist with the Glendale Symphony, the California Chamber Symphony and the Los Angeles Chamber Orchestra. She performs frequently with chamber groups in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts. She has recorded many of the works of Igor Stravinsky as first flutist of the Columbia Symphony under his direction, and last year a recording with her sister, Virginia Di Tullio, was released on the Genesis label. Miss Di Tullio, who is well-known to Carmel audiences, also appears as soloist at the La Jolla, San Luis Obispo and Ojai festivals, the "Music at the Vineyards" concerts in Saratoga and as a member of the Di Tullio Trio and the Los Angeles Wind Quartet.



ROBERT BERNARD, bass, is a member of the music faculty at Stanford University. Robert Bernard returns for his 11th consecutive Festival season. He recently sang the role of Sarastro in "The Magic Flute" with the Bakersfield Opera and will return next season as Osmin in "The Abduction from the Seraglio." He appeared this year with the Carmel Consort at the Palace of the Legion of Honor in San Francisco and was a soloist in performances of the California Bach Society including an appearance at the War Memorial Opera House in San Francisco. He also performs as soloist with the Bach to Mozart Group. Bernard studied voice in London and Munich, later receiving his master's degree in voice from the University of Southern California. He has toured as soloist with the Norman Luboff Choir and the Gregg Smith Singers.



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Program notes

Continued from page 10
Catalogue of the composer (in Denkmaler der Tonkunst in Bayern, Vol. IX, 2), in which it appears as a Sinfonia da Camera in D for Horn, Violin, Two Violas and Basso Continuo. It must be admitted that the construction of the work is closer to the early symphony than to the concerto. In addition, the second movement of the sinfonia, a Menuet and a Trio, is omitted in the concerto version. Nevertheless, the piece makes an attractive addition to the limited number of eighteenth century works for horn and orchestra available today. All three movements exploit the upper range of the instrument, and the slow movement, in G, with a Vivaldian string accompaniment, exposes the romantic heart of the horn in a legato melody which to some extent forecasts the glorious cantabile horn writing of Leopold Mozart's son a few years later.
Boccherini: Quintet No. 2 for Guitar and Strings in C major ("La Ritirata di Madrid").

Of the six extant guitar quintets, this one in C major, bearing the subtitle "La Ritirata di Madrid" was one of those written during the nine years that Boccherini spent in "the isolation of Las Arenas," and it is full of

nostalgia for the nocturnal music of Madrid, from the bells of Ave Maria to the military retreat sounded upon the bugle. As if anticipation of that military finale, the first movement of this Guitar Quintet (Allegro maestoso assai, C major 4-4, full sonata form) is also founded on a regal and festive march theme. The development section contains some highly idiomatic writing for the guitar which is all the more impressive for the fact that the work in an adaption. Near the end, the score contains a written-out cadenza for all five instruments, but it is usually played with a freely improvised cadenza for the guitar alone.

The second movement (Andantino, A minor 3/4, sonatina form) is brief and elegiac, modulating richly. The sorrowful motif with which it opens is stated polyphonically by the string quartet with different time-values in each instrument: dotted half notes in the first violin, quarters in the cello, eighths in the viola, and syncopated quarters in the second violin.

When this motif returns later, the cello art is an octave lower, while the guitar adds a rich embellishment in sestoles. The main section of the third movement (Allegretto, C

major, 2-4, ternary form) is contrastingly carefree, beginning with a dancelike theme what seems to contradict the former elegiac motif with the similar shape but altered intervals of its opening notes. The more elegiac mood returns in the Trio section, in C minor.

The fourth movement (Maestoso e lento, C major, 2-4 variation form) simply repeats the sixteen-bar "Madrid Retreat" theme twelve times in different ways, growing gradually louder and then softer, like an approaching and receding troop of soldiers. In the loudest variation, No. 8, the string quartet is marked "imitating a drum." Some of the earlier variations are repeated on the way down, and there is a twelve-bar coda marked "scarcely audible."

Vivaldi — Beatus Vir.

Prior to 600 A.D. when Gregory the Great established the basic form of the Mass as we know it today, psalm singing constituted the entirety of Christian musical worship. Following present-day usage, Psalm 112, Beatus Vir ("Blessed is the man that feareth the Lord"), could be appropriately inserted in the Mass just before the Kyrie and after an Introit with a congnate theme. Judging by the length of Vivaldi's setting, it could hardly have been intended for liturgical use. It sounds more like a cantata to celebrate, say the virtues of some wealthy and noble patron on his birthday. The structure of the psalm is episodic, and Vivaldi attempts to capitalize on this through broad, almost fullsome repetitions of the first line (set in C major and 4-4 time) which structure the whole like great architectural columns. The mood is so insistently upbeat that even where the psalmist has the wicked gnashing their teeth in envious rage over the good fortune of the righteous man, the disturbance, musically, is not in the least fearsome.

J.S. Bach: Sonata No. 4 in C minor for Violin and Keyboard Instrument, BWV 1017

In place of an introductory adagio, this sonata opens with a siciliano (originally a dance-form with a characteristic dotted rhythm), filled with the most poignant expression of grief and lamentation. This movement is written in the "free style": the melody is given to the violin, and the clavier accompanies with steady semiquaver figures in the right hand, and equally steady quavers, rising in threes to form broken chords, in the left. There are two sections, each repeated. The mood is changed by an unusually bold allegro, one of the richest and boldest in the violin sonata series. The adagio, in E flat, the relative major, is a gentle melody for the violin; after each phrase it pauses, as if the catch the

echo of its own tones. The clavier accompanies in triplets, and only in the last four bars do the two instruments unite their statements, leading away to a half-close in C minor. The final allegro is in two sections, each repeated. The emphatic first subject has a distinctive octave drop followed by a repeated note. The second section develops its own theme, and only returns to a full statement of the first subject in its closing bars.

Beethoven: Sonata No. 1 in D major, Op. 12-No. 1 for Violin and Piano

The first movement of Sonata No. 1 in D major is almost Mozartean, except that the piano writing is more advanced and the piano-violin quality more close-knit. An interesting feature of this movement is the development section, which begins in the key of F, the key signature having been changed to the new key. The violin part in this sec-

tion is more of an accompaniment than that of an equal partner. The second movement is a theme with four variations, the most interesting of which is the third. Here one obtains a glimpse of Beethoven's future writing for the piano and violin. There is a constant exchange between the violin and the piano, neither of which is more important than the other. This variation is a true duo for two instruments of equal importance. The last movement, a rondo, is the most Mozartean of the three, although the sudden harmonic changes must have caught many people by surprise.

W.A. Mozart: Duos for Violin and Viola, K.423 and K.424

The Duet in B flat, K.424 opens with a broad Adagio introduction. The violin carries the ingenious and piquant theme of the following Allegro and the viola is for the most part the accompanist — it has a more active share only in the develop-

ment, where there are even some passages in canon. The recapitulation is followed by a humorous coda. In the second movement, Andante cantabile in 6-8 time, the violin has a richly embellished siciliano melody above double stops in the viola. In the third movement, Andante grazioso, the theme undergoes six variations. In each it is modified by simple yet effective means — triplets, dotted rhythms, semi-quaver figurations. In the last variation there is a change of tempo (Allegretto) and in the coda a change of beat.

The Duet in G, K.423 is on the whole more strictly worked than K.424. The viola is here a more equal partner of the violin. In the first and last movements in particular, the theme is often repeated in exchange between the two voices. The gay, lively first theme of the Allegro is contrasted with a lyrical second theme, which

Continued on page 14

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JOHN GUARNIERI, tenor, began his career at age 17 as first prize winner in the Metropolitan Opera Guild student auditions. John Guarnieri went on to understudy the lead role of Marius in the Broadway production of "Fanny," numerous television appearances, concert engagements with the New York, Los Angeles and Rome philharmonic orchestras, and opera performances in New York, Italy, North Africa and California. Guarnieri has sung most of the major Bach works, most recently The Passion According to St. John under the direction of Robert Shaw, and has recorded opera excerpts on the Buena Vista label and Bach's Passion According to St. Matthew for Coventry records. This fall he will appear as tenor soloist with the Roger Wagner Master Chorale in a premiere performance of the Maciejewski "Mass" at the Los Angeles Music Center. This is Guarnieri's first appearance at the Festival.

Program notes

Continued from page 13
is worked out in the development. The spacious theme of the Adagio, which follows without pause, is varied with ornaments in both voices. When this occurs in the violin, the viola accompanies with broken-chord figures. The agile Rondeau consists of two episodes, the second of which is in the minor and has an unusual modulation from E minor to G minor.

W.A. Mozart: Concerto for Piano and Orchestra in C major, K.467.

This concerto dates from 1785, and has the march rhythm that Mozart used in his Concerto in F, K.459, and the trumpets and drums of K.466 in D minor. It is athletic, masculine, highly imaginative, richly varied and altogether a magnificent work. Arrested vertically, so to speak, good counterpoint is discordant because the composer can think in whole phrases, or at least in whole figures which make musical sense, whatever incidental discord is incurred in reaching concord at the cadence or other desired place. Mozart had learned "the art of discord" directly

from Bach, having made string arrangements of fugues in the "Forth-Eight." In the concerto, the opening march does not immediately reveal its contrapuntal possibilities. There is nothing labored or stiff about K.467, but rather a genial concealing of labor. No less than eight catchy ideas and some excellent solo bravura go to the making of the first movement, and the tender extension of one of the (heard during the initial tutti) takes us into a musical world we associate with Schumann rather than the classics. The second movement is a superb movement specimen of what has been called the "reverie andante." The muted strings from the very opening have the effect of a gauze drawn over a stage set with the soft radiance of a dream world, which becomes inhabited when the gliding piano melody is blurred by the triplet figures of the strings. Here are no dramatic changes despite a beautiful variety of shapes and effects. The great achievement is in keeping alive a big binary structure when the

two groups of subject matter maintain a mood or atmosphere — much more difficult than when they fulfill dramatic contrast. A note on the impish rondo seems unusually otiose, and it little matters whether as a whole or by turns it evokes the fairground, the mechanical music-box, or the pirouettes of a comic ballet. It is an astounding feat of construction, scoring, and thematic invention.

Concerto for Flute and Strings in D minor — C.P.E. Bach.

The Concerto in D minor for Flute and Strings is in three movements. The initial Allegro opens with the principal theme, which begins with an ascending arpeggio and is followed by a continuous pattern of eighth notes interrupted only by a short contrasting motive, not sufficiently important to be considered a second theme. The first solo, issuing from the principal theme, leads the tutti into the relative key of F major. In the middle of the second solo there is a new element, built on a descending bass. The third solo is essentially a recapitulation of all the thematic elements.

The orchestra plays a

major role in the final section. The second movement, *Un poco andante*, opens with a beautiful cantilena in D major, tender at first, then growing progressively more and more impassioned. The flute solo, broken into small sections by the tutti, follows the same progression and, after a full development, ends with an improvised cadenza. In contrast to the first movement, the Allegro di molto opens with a descending arpeggio covering more than two octaves. The development is similar to that of the first movement, except that the solos have new thematic materials.

The elaborate flute part enables the soloists to display the virtuoso resources of his instrument to full effect.

Brandenburg Concerto No. 6, BWV 1051 — J.S. Bach.

The Brandenburg Concerto No. 6 in B flat major is scored for five solo instruments and continuo, the smallest ensemble specified for any concerto of this set: two violas, two bass violas (violetta da gamba) and one cello, with one double-bass and continuo harpsichord. There are three movements. In the opening Allegro, the violas begin in close canon above a simple accompaniment of repeated chords. As the music develops, the other instruments become increasingly animated. The slow movement (Adagio, *ma non tanto*) is a graceful conversation between the violas, the bass violas being silent; the bass line is for the most part in slow minims (double-bass and harpsichord), with the cello playing a soft "division" on it in crochets. The concerto ends with a robust finale (Allegro), in the mood of a jig.

J.S. Bach: Cantata, "Lobe den Herren," BWV 137.

Only in a few cases did Bach take a whole chorale as it stood as the textual basis of a cantata. Bach avoided the difficulties arising from the musical setting of chorale texts in the free madrigal-like forms of recitative and arias, by taking refuge in paraphrases. The choral cantata "Praise Him, the Lord, the Almighty, the King, and adore him (BWV 137)" is based on the five-verse hymn by Joachim Neander. As always, Bach forms the first verse into a broadly developed choral movement with an independent orchestral part. The trumpet gives it a particularly festive character. Whilst the third and fourth lines of the chorale are expressed in the tersest of chords, the other lines are developed more richly by spacious anticipatory imitation in the lower parts, uniformly using the main theme of the instrumental section, which seems only reluctantly to submit to the changing text of the



JACQUELYN BENSON, soprano, as Southeastern representative in the national Metropolitan Opera finals, was asked to sing with the Metropolitan Opera Studio. A year later she joined the newly formed American Opera Center at The Juilliard School. She subsequently spent two years with Western Opera Theater and the San Francisco Opera. Miss Benson has been contracted for two years with the Städtische Bühnen Dortmund and will leave for Germany in August. This is her first appearance with the Festival.



JAMES HULL, tenor, frequently appears as soloist with the Monterey Symphony and Monterey Peninsula Choral Society. James Hull has participated in the Festival for the past 10 years. He holds bachelor and master's degrees in music education from Central Washington State College, and teaches music in Monterey schools.

chorale. The crowning of the various sections of the chorus by the chorale melody which is first taken up by the soprano and supported by the oboes is tremendously effective. The second verse is clothed in the form of an aria in which the alto declaims the chorale melody line by line in a colorature version, while a solo violin and the continuo form the animated framework. Later on Bach separated this trio from the chorale text and incorporated it as an organ trio in the collection of "Six Chorales of various kinds," published by George Schuebler.

Verse 3 is a duet for soprano and bass, the instrumental accompaniment of which is for 2 oboes and the bassoon continuo. There are reminiscences of the

chorale melody in the minor in the vocal duet, the themes of which are inspired by the emotional and pictorial content of the words ("in how much need" — "wings spread"). Verse 4 is a tenor aria accompanied by the continuo and really a duet movement which the line by line intonation of the chorale by the trumpet converts it into a trio. The exacting tenor colorature part and the expansive and pregnant ostinato theme give to the setting an unusual tension which is still further intensified by the harmonic dualism between the A minor of the aria and the C major of the chorale. The final verse is in the form of a simple chordal setting for chorus, which the independent chorus of the trumpets widens into seven festive parts.



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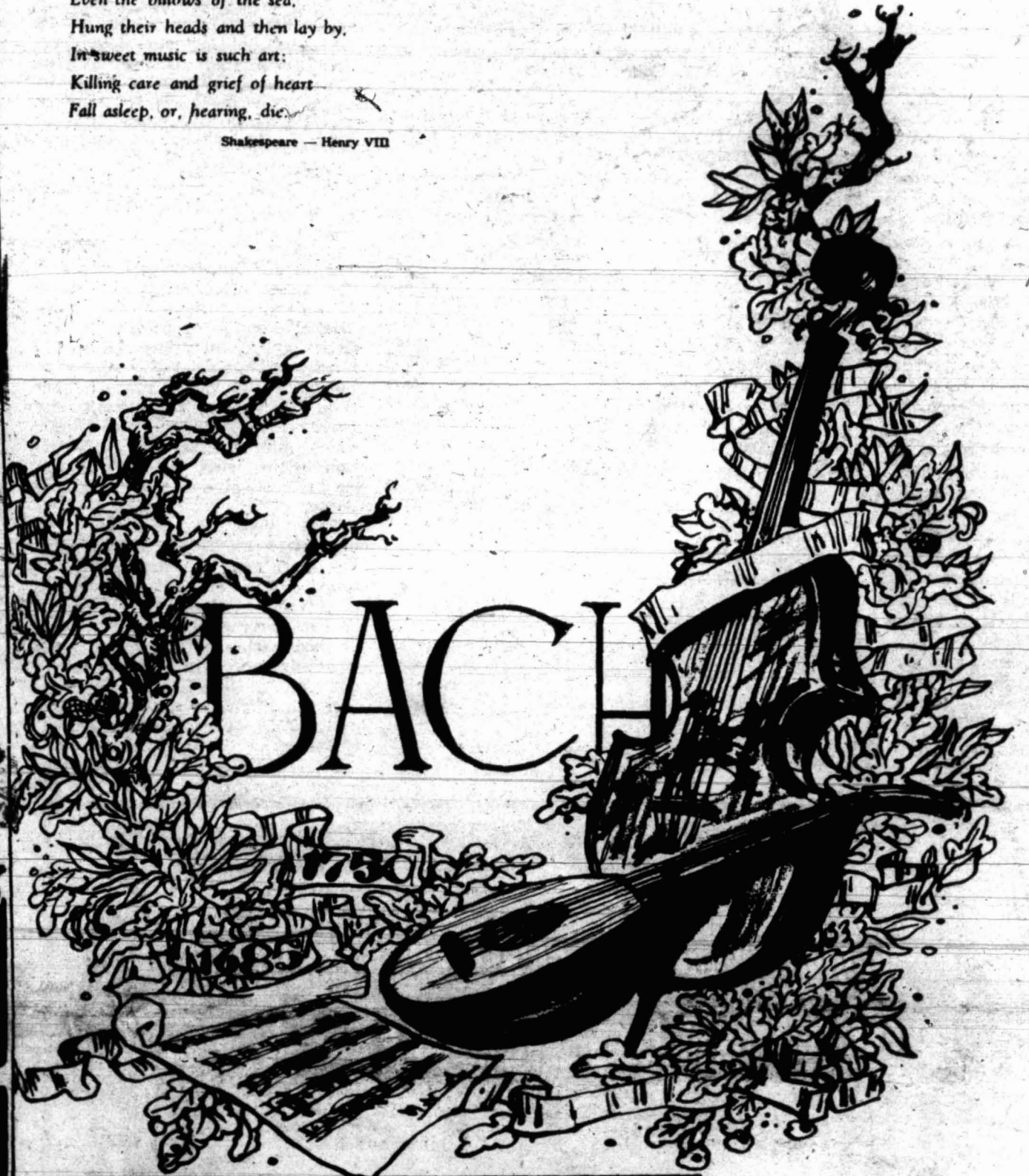
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THURSDAY, 18 JULY, 1963

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Everything that heard him play,
Even the billows of the sea,
Hung their heads and then lay by,
In sweet music is such art:
Killing care and grief of heart—
Fall asleep, or, hearing, die.

Shakespeare — Henry VIII



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Complete Program of Bach Festival July 18 to 21 Announced In Detail

COMPLETE and detailed programs for the four days of the Bach Festival were announced this week by the Denny-Watrous Gallery, presenting the festival which is sponsored by the Carmel Music Society and Community Orchestra Association. Ernst Bacon will conduct each evening but Saturday, when Gaston Usigli will be guest conductor.

Thursday, July 18, at 8:30 at Sunset school auditorium, festival chorus and orchestra will present the chorals "Nun danket Alle Gott" and "Er halt' uns in der Wahrheit." The Bach-Vivaldi "Concerto Grosso," for two violins, cello and orchestra will be given with Rifka Ivantosh, Robert Nagler and Cesare Claudio as soloists. Orchestra and chorus will present the cantata, "Gott der Herr" with Marie Montana, Robley Lawson and Evalina Silva as soloists. Sascha Jacobinoff will be soloist in the concluding concerto for violin and orchestra.

Friday, June 19, at the same auditorium and hour, the program will open with Jacobinoff and Marjorie Legge Wurmann playing the B minor sonata. Three "Geist leider" will be given by Noel Sullivan with orchestral accompaniment. In the concerto in A minor for violin and string orchestra, Winifred Connolly will be the soloist. Gunnar Johansen will play a piano group including: Chromatique Fantasy and Fugue; three preludes and fugues; and toccata and fugue.

Saturday evening Winifred Howe

and Alice Austin, Carmel pianists, will play the concerto in C minor for two pianos with the orchestra as the opening number. Arias for solo voice, cello and piano accompaniment will be given by Steen Sconhoff, Cesare Claudio and Ernst Bacon. The full orchestra will give the Suite in D major, followed by a chaconne played at the piano by Bacon. Violin soloist for the closing concerto in G minor, will be announced later.

The closing concert, Sunday, will be given at Carmel mission at 8:30. It will be open with two chorals for chorus and orchestra, one of them from the St. Matthew Passion. Grace Thomas and Mr. Bacon will present a sonata for flute and piano. Concerto in D minor for two violins and orchestra will have Doris Ballard and Rita Lorraine as soloists. With flute obligato by Miss Thomas, Marie Montana will sing arias from the St. Matthew Passion. Doris Ballard will play a violin sonata, and the program will close with the cantata, "Weinen, Klagen, Sorgen, Zagen" by chorus and orchestra.

1942

Bach Festival History

By JANE MILLIS

Just as Carmel has grown almost beyond recognition of its founders, so Carmel's Bach Festival, dedicated to the preservation of a great musical tradition, has reached maturity. It has given Carmel some semblance of credence for its fame as the village of artists and music lovers.

In 1932, at the height of national economic depression, Depe Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, predecessor of the annual festival of the music of Johann Sebastian Bach. Surely Michel Penha, conductor of this little group of players, would hardly recognize the fruition of his work, for now Carmel's Festival is known throughout the country. Carmelites and their many guests look with anticipation to this week in July enthusiastically devoted to a great tradition.

Each year the Festival has broadened its scope. New artists are attracted and new local interest in the orchestra and chorus is aroused. Looking back over the concert programs, one is struck at first with the turnover in Festival artists. Many have given their music to Carmel and have received in return an over-reward of value in experience and things of faith.

The first Festival, in 1935, was a four-day affair. Conducted by

Ernst Bacon and, for the Saturday concert, by Gastone Usigli, the Festival program was bold from its inception. Reviewers at that time spoke of the "magnificently combined festival orchestra and chorus, crying an inspired message". The program included such works as the Vivaldi Bach Concerto

to grosso, the "Gott der Herr" cantata, and arias from St. Matthew Passion.

The second Festival was conducted by Sascha Jacobinoff, from Philadelphia, who had taken part in the first Festival as violin soloist. In 1936 another evening concert was added but not until 1938 did the Festival offer seven concerts. The earlier programs lacked recitals on the organ, an instrument for which Bach wrote much of his music. The 1936 Festival included the Brandenburg concertos III and V, a pastoral for string orchestra, sarabandes and caprices, fantasie and fugues. Choral and orchestra works were presented. Bach's "Magnificat", a cantata for chorus, orchestra and soloists, and the great B Minor Mass were not introduced until 1938, in the fourth Festival.

In 1937, the Festival was again an all-Bach series of concerts, including the Brandenburg concerto III, a number of sacred songs, chorales, and fugues. It was in this year the E. Richard Wissmüller became the first organist for the Festival, John McDonald Lyon following as Festival organist for the next two years. In 1940 and 1941 Frank W. Asper, famed organist of the Salt Lake City Tabernacle, lent his talent to the Festival. This year Clarence Mader will present Bach's masterpieces for the organ. The third Festival was conducted by Michel Penha, who gave over his baton in 1938 to Usigli, conductor of Carmel's 1942 Bach Festival, the fifth under his guidance.

The fourth Festival, with its inception of the B Minor mass, began another important trend. The whole of this work is lengthy, requiring nearly four hours to perform. Each year more of the parts for chorus, orchestra and soloists, all sung in Latin, are added.

The fifth Festival, in 1939, branched out with a program of music by the sons of Bach, Johann Christian and Carl Philipp Emanuel Bach, both important composers in their own right. This year Alfred Frankenstein, music critic for the San Francisco Chronicle, made his appearance as lecturer for the Festival. The 1939 concerts included the Brandenburg concertos II, IV, and V, other concertos for Violin and piano, chorales, cantatas and overtures. The sixth Festival added a program of music by Bach's contemporaries, Handel, Couperin, Scarlatti, and Vivaldi. During this week in 1940 the Brandenburg concertos II and III were performed, a peasant cantata, a concerto for three pianos and orchestra, oratorios, and the B Minor Mass presented in the candlelit sacredness of Father Serra's Mission.

Last year, after the traditional heralding of the Festival by the solemn trombones of Chandler Stewart and his three sons, the program of the Seventh Festival began, broader than the years before its musicians have learned and acquired experience as the Festival has matured. This Monday night, Bach's Cantata, "Shout for Joy, Ye Ransomed Band", rang out in full tones from the chorus. On Tuesday the program introduced the music of English composers, Purcell, Eccles, Byrd, and Handel. One whole evening was devoted to the music of Mozart.

This year the Festival, now celebrating its eighth birthday, will open with the strenuous chorus of Bach's "Magnificat". On Tuesday the program will be music of miscellaneous composers from Bach to Beethoven, and on Thursday the program will be on the music of Mozart. So the festival which started as a strict celebration of Bach has grown to include his great contemporaries. It has reached maturity in spirit and depth of musical interpretation.

1935

A NEW TRADITION

Last week Carmel experienced one of the greatest events of its history, which was also in a sense the planting of a signboard on the path of its possible future. Without attempting to pass judgment on the musical quality of the Bach Festival, although many whose judgment we trust assure that it was excellent, there can be no question of the effect it had upon its participants and the hundreds of people who attended the four Bach concerts. No one could mingle in the happy throngs in the foyer at Sunset school, or with the rapt and reverent audience at Carmel mission Sunday evening without sharing the authentic festival mood conjured up by the music. There was a rare sort of excitement in the air, very different from that usually evoked by the gathering together of many people, for it had a distinct spiritual quality.

With mingled dread and curiosity, we realize that Carmel faces the loss of her traditional isolation. During Bach Festival week we saw a possible saving grace in the situation. If we can so guide our destinies that the people to be drawn here can be just such people as those who came to attend the Bach Festival, we need not fear for the future. It was a pleasure and a privilege to mingle with such visitors. Many distinguished people were here, and those not famous in their own right were obviously of fine high character and cultured background.

Carmel must act, quickly and strongly, to clinch the advantages of this situation. From the impetus of the festival this year, it is evident that an annual summer festival of music is feasible. There can be no question of its desirability. Along with the many other fine traditions of Carmel's past, here is another eminently worthy to be established. No such crystallization of musical interest has before been witnessed here. That fine feeling must not be allowed to die away without having its ultimate and far-reaching effects.

Music is almost never self-supporting. Usually the protege of cultured and wealthy people, it is also sometimes given a strong foundation by civic support. We believe that the true music enthusiasts should not, in this case, be required to carry the whole burden. The whole village has, and will in future, benefit actively by the enterprises of the musical people. If a civic subsidy is necessary, let us plan for it, and demand that it be granted.

In Ernst Bacon, Carmel has a conductor of whom it may well be proud; not only for his outstanding musical ability, but for the quality of man he is. It would be well for us if he could be retained here permanently. The influence which he exerts on the young people in and around the orchestra group is fine and wholesome; better acquaintance through the Bach Festival has caused the whole community to respect and love him.

The little tads now sawing on their violins and learning the rhythms of music in the Sunset school orchestra will graduate naturally into the community orchestra as they grow older. They and their playmates are being grounded in appreciation of music. Their interest in the orchestra and in music generally will be natural and spontaneous. It is fine for the children; it is fine for all of us to learn that music is a natural, integral part of life. A community steeped in music is protected from many less desirable influences. Let us have more of it, and let us encourage it as a part of our civic program.

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1936

BACH FESTIVAL TO OPEN AT SUNSET SCHOOL MONDAY NIGHT

FOR the second time, beginning next Monday evening, Carmel will have the memorable experience of being steeped in the music of Johann Sebastian Bach for an entire week. For a hundred resident musicians, the immersion process has been going on for a number of weeks. By today, practically all the guest artists will have arrived, for final, intensive rehearsals with orchestra and chorus, today, tomorrow, and Sunday. In no other California city is an equally fine aggregation of musicians gathered together for community music-making, a chorus of 50, orchestra of some 40, and a score of soloists of national fame. There is no other summer festival of music of this significance on the entire Pacific coast. Famed Carmel has added to its stature all over the nation because of the scope of the second annual Bach Festival as arranged by Dene Denny and Hazel Watrous, Carmel's own impresarios.

If you heard the Bach Festival last year you may still have a vague idea that you are to hear "more of the same" this time. But the entire character of the festival is different this year; so enormous and so varied is the Bach literature that with careful arrangement, his music could be served to the same audiences year after year without their being particularly conscious that they were hearing works of the same composer, save for that indefinable quality of richness and spirituality that infuses the entire output of the Master of Music.

The closing concert of the Festival week, Sunday night, June 26, will be held as scheduled, at Carmel Mission, doubts as to whether this feature could be carried out having now been definitely dissolved. No finer setting for immortal music could be asked than the historic structure about which so many sacred traditions cling. There will be concerts each evening of the week save Wednesday and Friday; on Monday, Tuesday, Thursday and Saturday, at Sunset auditorium.

In the tradition associated with Bach Festivals the world over, the opening notes of the Festival will be triumphant brass trumpet-tones. The honor of heralding in the Festival has been given to Chandler

Stewart and his three sons, who will sound the opening chords on trombones.

Stellar place cannot rightly be assigned to any one of the Festival soloists, as they are evenly balanced as to fame and quality. Carmel has perhaps a particular interest in Ralph Linsley, Abraham Weiss and Hubert Sorenson, all of whom have resided here as members of chamber music groups, and all of whom will appear in the Saturday evening concert, playing the second Brandenburg concerto with Jacobino, as violin soloist, and Doretha Ush, the Berkeley cellist. Bernard Callery, assistant supervisor of the local Federal Music Project, will conduct on that evening. Linsley will also play the piano part of the Fifth Brandenburg concerto Tuesday evening.

Much interest has been evidenced in the acquisition of Lawrence Strauss as tenor soloist for the Festival. The art of Strauss is distinguished, his message entirely individual. His great gifts of interpretation are enhanced by beauty of voice, rare dramatic ability and flawless diction. He has style and power to communicate to his audiences the emotional content of each song, particularly effective in the interpretation of Bach. He will be heard first Monday evening, as one of the soloists in the cantata, "Jesu, Priceless Treasure," again Saturday evening in an aria from Cantata No. 93, not to be given in its entirety; and on Sunday evening at the Mission, as soloist in the cantata, "A Stronghold Sure." In the two cantatas he will share honors with Rudolphine Radil, a soprano recognized as one of the finest in the state, a thorough scholar in music, capable of rendering the most difficult score in a voice praised for its ethereal quality; with Radiana Pazmor, a contralto who stands alone for distinguished music ability and a voice of rare and haunting beauty; and Dr. John Ferry, bass, who lives on the peninsula while doing research work at Hopkins Marine Station.

In Memory Of Dene Denny

By DORA HAGEMeyer

Whatever the future of Carmel may be in the matter of music, the name of Dene Denny will not be forgotten. Her life has been dedicated for many years to the establishment of this small village as a musical centre known far and wide. Perhaps we little know how much we owe to her. Perhaps even those of us who have known her longest do not quite realize how much of her strength and devotion. This includes the 48-piece Festival Orchestra, the 31-voice Festival Chorus and a score of invited vocal and instrumental soloists.

These artists, some of them local, will be supported as in past years by the Festival Chorus, which this year has about 40 members who live in the area or who come here to rehearse with the local singers.

Following the usual flurry of last-minute rehearsals all over town, the soloists, chorus, orchestra and chorus will join on Monday evening to present three settings of Bach's Passion Chorale.

This work, titled Herzlich that mich verlangen (Fervent is my longing), contains chorale melodies which are prominent in others of Bach's compositions, among them The Passion According to St. Matthew, and will give a direct linkage and unity between the first festival program and the last, which will be a performance of the Matthew Passion at 2:30 o'clock the afternoon of July 24.

Between these two concerts a wealth of other music has been planned and carefully rehearsed over the pre-festival months, including a twentieth century reconstruction of The Play of Daniel, a twelfth century musical liturgical drama.

The initial program Monday evening will be followed by the Tuesday afternoon organ recital of Ludwig Altman in the Church of the Wayfarer at 3:00 o'clock. He will be joined for part of the program by tenor James Schwabacher in Songs from the Notebook of Anna Magdalena.

Back again in Sunset auditorium for the evening performance at vocation went into this task. We appreciated her certainly during her lifetime, but it is only since she has gone that we begin to realize her full stature and what her untiring work has meant to us. I am sure that those who are faced with preparing a Bach Festival without her realize it to the full.

When first we knew Dene Denny, she and her friend Hazel Watrous were interested in building houses. They had exquisite taste in all they did, and they brought to Carmel a new and fresh approach to design and color. It is over 30 years ago that we first met them, and at that time they had accomplished several of their projects and were planning others.

But Dene was a fine pianist in her own right and it was not long before music took first place in her activities. Not many of the present residents of Carmel remember the delightful evenings in her studio when she played Schoenberg and the works of other modern composers for us. But those of us who do, recall them with deep affection. The studio which Dene and Hazel built reflected their deep interest in the trend of modern taste, its simplicity and freedom from clutter, and it was a delight to the eye as well as to the ear to experience these events. Frequently the visiting artists of the Carmel Music Society were among the guests, and on one occasion Myra Hess played for hours after a concert and charmed her listeners with her warmth and generosity as well as her great artistry.

Soon the little gallery on Dolores Street, which they occupied, became, through their efforts, a cultural centre and it was there that the first local symphony began its rehearsals under Michel Penha. Whenever I hear a strain of the Kleine-Nacht Musik I see in my mind's eye those first efforts to bring about something which might be called ensemble. Just a few people who had not played for years, a few high school students struggling with their instruments, with one or two real musicians to make it all sound like something—what courage and tenacity! This amateur orchestra, with players whose ages ranged from ten to

sixty, met for three years under the baton of Michel Penha.

In 1935 Dene and Hazel decided to establish the Bach Festival, and since Mr. Penha was away at the time they engaged Ernst Bacon as its conductor. Their statement on that occasion is worth repeating. "It is the intention of Dene Denny and Hazel Watrous to make this an annual event, bringing for its direction each year a conductor of eminence, and for its concerts,

soloists of national standing, at the same time developing and maintaining a permanent local orchestra and chorus, whose devotion to the music of Bach will build toward that tradition which comes alone through generations of music-making."

How nobly Dene has carried out this intention is evident to everyone, but what is not so evident is the enormous burden she carried during the last 25 years. With the loyal help of Hazel Watrous she was able to surmount the constantly-recurring difficulties and disappointments, the problems of practical arrangements both for the audience and the artists: housing, fi-

nances, changes of plan and promise, even the unpredictable variations of temperament among high-tensioned artists. All was eventually reduced to order and the yearly festivals have always opened on a note of reverence and peace.

After the loss of her dear friend Hazel in 1954, Dene carried on alone although she was by no means well. She simply took on the whole burden and organized things from her bedside. A tremendous ovation was given her when she appeared for a few moments on opening night but it was nothing to the deep gratitude we feel for one who has left us such a splendid heritage.

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YOUR RETURN IS OUR REWARD

Carmel's Fifth Annual Bach Festival Opens Monday, Continues Full Week

Carmel's Fifth Annual Bach Festival with five concerts, two organ recitals and five lectures on the pre-tentious program, opens Monday of next week and continues through to Sunday, July 23, in a feast of Bach music fashioned to gladden the heart of any Bach enthusiast.

A unique feature this year is the Sons of Bach music on this year's program. The concerts and lectures by Alfred Frankenstein will be in Sunset auditorium, while the final evening's B Minor Mass will be at Carmel Mission.

The Festival is fortunate in having Gastone Usigli as its conductor for the second time. Usigli came to America from Italy, where he was a conductor of opera. He was instantly recognized in New York and on the Pacific coast for what he was—a conductor of exceptional ability, a musician of integrity and prodigious

knowledge, a composer of significance, and a figure distinguished in the music world.

Usigli's vast musicianship, his almost fanatical devotion to music combined with his inspired, intuitive understanding, have made him a conductor eminent throughout the country for his authoritative, commanding readings.

The following are notes on some of the leading musicians in the Bach Festival. Others will be included in next week's issue of The Pine Cone:

Alice Ehlers, renowned harpsichordist of Vienna, will play on the opening program of the Festival. Miss Ehlers has brought unalloyed delight to the capitals of the world where she has been heard on the harpsichord specially constructed for her use in Paris. She has given courses at Salzburg, Vienna, Berlin,

Zurich and London, and has played in the music festivals of Vienna, Barcelona, London, Strassbourg and elsewhere. She broadcasted 50 sonatas of Scarlatti from London, and has been heard recently on the Kraft hour on the radio.

Alice Mock, coloratura soprano, comes to the Bach Festival for the third year. This great artist, with her high, pure soprano, was formerly with the Chicago Civic Opera, and is now singing for the motion pictures. She has sung in music festivals throughout the United States, the critic, Pierre Key, writing of her in Harrisburg, Pa., "Miss Mock's voice is pure crystal," while "La Petite Marseillaise" wrote of her, in Marseilles, "The opinion of the critics is unanimous in declaring that Alice Mock is a veritable revelation. She scored a triumph in the role of Mimi."

Belva Kibler, contralto, has sung Olga in "Eugene Onegin," Martha in "Faust," Hansel in "Hansel and Gretel" in Cincinnati; Schwertleite in "Die Walkure" in the Hollywood Bowl; and won first prize for lieder singing in the Southern California Festival of Allied Arts.

Lou McIlvain, soprano, has sung much in opera and oratorio and, according to Harvey Gaul in the Pittsburgh Post-Gazette, has "a magnificent voice... great warmth, color and appeal."

Russell Horton, one of Southern California's leading tenors, has won acclaim in opera, concert, on the screen, radio, and oratorio. He has appeared as soloist with the Los Angeles Symphony Orchestra, with the Los Angeles and San Francisco Opera Company, with the American Opera Company, and throughout the Middle West and Pacific Coast in oratorio and in concert or opera. At home, Horton is soloist in the Fifth Church of Christ, Scientist, Los Angeles.

1939

Two More Nights of Bach Music; Festival to Close Sunday Night

THE Bach Festival will come to an impressive close this week-end, with the last of the series of concerts at Sunset auditorium tomorrow evening, and the final concert of the Festival Sunday evening at Carmel Mission. The hour for both is 8:30.

Sascha Jacobinoff, director of the Festival, will appear on tomorrow evening's program at Sunset auditorium as a soloist, and his place on the director's stand will be taken by Bernard Callery, assistant conductor, who gave orchestra and chorus their preliminary training before Jacobinoff arrived from the east. Jacobinoff heads an impressive list of soloists for this evening, with an excerpt from the third Brandenburg concerto and the E major violin concerto as the major works.

The program will open with the quintet from the Brandenburg concerto; three movements, allegro moderato, adagio and allegro; played by Jacobinoff and Hubert Sorenson, violins; Abraham Weiss, viola; Dorothy Ullsh, cello; and Ralph Linsley, piano.

Lawrence Strauss, Festival tenor soloist, will sing the aria, "Only Be Still" from Cantata 93. The E flat major sonata for flute and piano, allegro moderato, siciliano and allegro, will be played by Marion Moulton, flutist and Douglas Thompson, pianist. A group of three sacred songs will be given by Radiana Pazmor, playing her own accompaniment at the piano.

After the intermission comes the Prelude and Fugue from the Organ Prelude, for string orchestra alone. The concert will be concluded with Jacobinoff's solo performance with the orchestra in the E major concerto, allegro, adagio and allegro assai.

The Festival Chorus, resting since

last Monday evening's concert, will again be heard in the final concert Sunday evening with its unique and impressive setting at Carmel Mission. Accompanied by the full orchestra, and with Jacobinoff again conducting, the cantata, "A Stronghold Sure" will open the program, with Rudolphine Radil, Radiana Pazmor, John Strauss, and John Perry as soloists. The numbers are: 1. Chorus, "A Stronghold Sure Our God Remains." 2. Duet, Miss Radil, Mr. Perry, "Our utmost might is all in vain." 3. Recitativ and arioso, Mr. Perry, "Consider then, child of God." 4. Aria, Miss Radil, "Within my heart of hearts." 5. Choral, "If all the world." 6. Recitativ and arioso, Mr. Strauss, "Then close beside." 7. Duet, Miss Pazmor, Mr. Strauss, "How blessed are they." 8. Choral, "The world shall still."

The chorus will sing the "Sanctus" from the B minor mass, and from the same work Miss Pazmor will sing the "Agnus Dei." A group of three sacred songs will be sung by Noel Sullivan, Carmel basso, including "Vergiss mein nicht," "Gedenke doch, mein Gott," and "Dir Dir, Jehovah."

After the intermission, the chorus and soloists will repeat the cantata "Jesu, Priceless Treasure," which was given Monday evening, and with this work the Festival will close.

Writer Gives Data Concerning Family of Johann Sebastian Bach

By DORA HAGEMEYER

IN the story of Bach, the great master, whom we are about to commemorate by our yearly festival in Carmel, it is an interesting fact that in spite of the 20 children born of his two marriages, not a single descendant is living at the present day. Many of his children died in infancy. Of his first marriage with his cousin, Maria Barbara Bach, three children died young and four were living when he remarried. Of these his eldest son, Wilhelm Friedemann, was a very gifted musician and a joy and comfort to his father, because of their common devotion to music. He became a famous organist, but most of his compositions are lost to the world because he did not take the trouble to write them down. He was an inspired improviser and a complete master of counterpoint. Unfortunately he did not share his father's strength of character and his dissolute life eventually destroyed his genius.

Johann Gottfried Bernhard Bach became a gifted organist and took his father's place at Mulhausen when he was 20 years of age. But he was an unhappy young man, uncertain in his dealings with life and he died at the age of 24.

The ninth son of Bach, a child of his second marriage, was Johann Christoph. He became an industrious composer and carried throughout his life the fine tradition of the Bachs.

Johann Christian Bach, the eleventh son, has sometimes been called the Italian Bach because he went to Italy and became organist of the Milan Cathedral. He wrote much vocal music in the Italian style and many operas. He spent the last 20 years of his life in London, where he became the most popular musician of his time.

Of all his famous sons, it was felt that Wilhelm Friedemann inherited most fully the genius of his father. The companionship of Bach with his eldest son was woven of living substance. They had a common profound understanding of beauty as it exists beyond the perception of ordinary musical consciousness. They would play to each other and look up from time to time, catching in each other's eye that recognition which comes of understanding held in common, and which unites human beings to something beyond themselves.

1936

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SUCCESS OF BACH FESTIVAL HERALDS A NEW ERA IN MUSIC FOR CARMEL

By THELMA B. MILLER

AN experience never to be forgotten was last week's Bach Festival; Carmel's first annual festival of music. It was a beautiful and revolutionary experience, one which has left a deep imprint on all who shared it, whether they were in the ranks of the hundred who made the music or the hundreds who listened to it. It was creative and stirring in a way that listening to concerts of the finest professional artists can never be. The quality of the response to a concentrated dose of music two centuries old surprised even the most optimistic. The people who participated, and this includes audiences as well as musicians, because the audiences were actively a part of the whole, were not chasing culture or seeking to improve their minds. They were enjoying wholeheartedly a beautiful and stimulating experience.

Seldom have I seen such a convincing demonstration of one of my favorite tenets; that music is and should be an integral part of life, not a holy mystery to which only a few technically proficient initiates have access. This was borne out by the assurance of many people who are not trained in music that they gained more in understanding and appreciation through this saturation in the music of one composer than in many seasons of haphazard concert-going. Hereafter, Bach, to them, will not be just the classical composer to whom artists pay tribute by opening their concerts with selections from his work. An opportunity to hear much of his music, augmented by the explanatory lectures given by Beatrice Colton, placed him as a vital being, whose work expressed convictions about the whole meaning of life, and so is just as significant today as it was two centuries ago when he was writing music for his church.

If the music of Bach, which we must recognize as cerebral as well as beautiful, can arouse such enthusiasm, such a happy festival spirit, can so pervade a whole community with musical consciousness, what will we not do with Mozart next year? For already next year's festival is being discussed, and with the slightest encouragement the people who have just finished with the Bach festival would begin working toward the next! Mozart, whose music is full of brightness, who wrote even funeral marches with hope

dominant over grief, whose quietest mood had a lyric quality, whose best is rich and splendid as the sun—think what that will mean for another year!

Representative Sample

Anything approaching a critical analysis of the four concerts is impracticable, and out of the mood evoked by the festival. The festival gave a representative sample of the music of Bach. It explored unfamiliar scores and so increased our range and understanding of this composer; it gave better-known works in the setting of a whole which integrated them and gave them meaning.

Certain memorable moments stand out in retrospect against a background of rich and beautiful music presented by a variety of vocal-instrumental combinations. One such was Ernst Bacon's magnificent rendition of the Chaconne for solo violin, transcribed for the piano by Busoni. If a choice could be made, this might be described as the most beautiful piece of music in the entire festival. It was particularly significant because it was played by the beloved director of the festival, and was prefaced by a tremendous ovation, the audience rising and applauding thunderously. Of an austere and chaste beauty, beginning and ending on a haunting modulation from one minor chord to another, the music was peculiarly appropriate to the player. The lighting was so contrived that the piano and artist were darkly silhouetted against a light-washed white back-drop. The visual effect of classical severity was in perfect accord with the music.

On that same program, Saturday evening, Winifred Howe and Alice Austin played the two-piano concerto in C minor with the orchestra. This was a personal triumph for the two talented Carmel girls, as well as one of the most interesting and beautiful of the many festival works. They were in fine accord musically, their playing and that of the orchestra had a bright vivacity and ease typical of the whole festival spirit—everyone having a wonderful time making music. Then there was the beautiful D minor concerto for two violins, played by the two brilliant girl violinists from the north, Rita Lorraine and Doris Ballard, so young and so greatly gifted. If I could hear one of the four concerts again, my choice would be that of Saturday evening. Gaston Usigli, the guest

conductor, had a dynamic magnetism which infused the orchestra, and made an interesting contrast with the gentle, scholarly, persuasive method by which Ernst Bacon inspires the musicians to give him of their best.

In the Friday evening concert, Gunnar Johansen again made magic in his own mysterious way. As a previous concert here, he wove a veritable trance over his audience. He was ripe for a well-nigh perfect performance of the Chromatique fantasy and fugue, and in his closing group, the three preludes and fugues and the toccata in D major, he rose to heights in his relaxed and effortless playing of great and difficult music. On the same program Marjorie Legge Wurmann, another bright star in Carmel's own constellation of musicians, played the B minor sonata with Sascha Jacobinoff. The heavenly andante from that sonata is another of the lovely musical memories to fill heart and mind.

There is so much else impossible to discuss fully—Noel Sullivan's touching and reverent singing of the three hymns Friday evening, Winifred Connolly's fine performance in the A minor concerto for violin; the great D major suite played by the orchestra Saturday evening, Marie Montana's lovely voice in her arias and recitatives, the contributions of the other vocal soloists, Evalina Silva, Steen Sconhoff, Robley Lawson, Cesare Claudio, whose cello obligato added much to Sconhoff's singing of the St. Matthew aria Saturday evening.

Sunday evening's concert at Carmel Mission, as nearly as possible recreating the proper setting and period of the Bach music, introduced a new and very different atmosphere to the festival. Here the audience was quiet and reverent, the music of an appropriate nature to the occasion. The absence of applause, the soft lighting, the fragrance of incense, created an ensemble which lessened the emotional tension of the previous concerts. The program was predominantly vocal, with recitatives and arias by the

four soloists, the two cantatas, which the chorus again participated. Doris Ballard's unaccompanied nata on the violin was the memorable episode on this program. Gray Thomas' flute obligato to seven of the arias and the rare beauty of the sonata which she played with Mr. Bacon the opening night contributed an ethereal quality which admirably rounded this complete and memorable feast of music.

1935

In Only Ten Days Bach Festival Returns With Big-Name Soloists And All The Former Favorites

In just ten days, on July 22, Carmel's pulse will quicken at the summons of the heralding trumpets, ushering in the Ninth Annual Bach Festival, seven days of glorious music.

The interim of eager waiting for the Ninth Bach Festival from 1942 until this summer has seemed to result in a roster of solo artists, chorus and orchestra so outstanding, that it is as though the steadily increasing excellence of the Carmel Festival had continued its building through the war years, the Festival Week promising something far beyond anything heard before.

With Gastone Usigli conducting, soloists are headed by Roland Hayes, the great tenor; Desire Ligeti, bass of the Royal Hungarian Opera, whose voice Mr. Usigli declares to be of "Chalopin quality"; such returned favorites as Alice Mock, soprano; Ruth Terry, contralto; Russell Horton, tenor; Ralph Linsley, Lillian Steuber, pianists, Doris Ballard violinist; Noel Sullivan, bass. Since singing here in 1942, Ruth Terry has been leading contralto soloist with the

Bethlehem, Pennsylvania, Festival, where she was singled out as outstanding among all the soloists.

New talent includes Blythe Taylor Burns, soprano, whose appearances with Klemperer and the Los Angeles Philharmonic, in the Hollywood Bowl, have made her among the foremost sopranos on the coast; Margaret Christman, Margarete Ries, sopranos; Muriel Rogers, alto; Robert Kidder, Thomas Clark, tenors; Mackey Swan, bass; William Harry, cello, and others.

The programs are as follows:
Monday, July 22: Overture B Minor for orchestra and flute; Doriot Anthony, soloist; "I Know that my Redeemer Liveth", for tenor and voice and orchestra, Russell Horton; Concerto C major for two pianos, Lillian Steuber, Ralph Linsley; Magnificat, for soloists, chorus and orchestra; Alice Mock, Ruth Terry, Russell Horton, Desire Ligeti.

1946

Tuesday: Concerto grosso in D minor, for orchestra, Vivaldi; Arias for bass voice, Handel, Noel Sullivan; Madrigals: Margaret Christman, Margarete Ries, Muriel Rogers, Thomas Clark, Robert Kidder, Carl Behsberg; Concerto E flat major, Mozart, Lillian Steuber.

Wednesday, 3 and 4 p.m. All Saints' Church. Organ recital. Dr. C. Harold Einecke.

Thursday: Brandenburg Concerto No. 2; Arias, Roland Hayes; Concerto for Cello and orchestra, Boccherini, William Harry; Concerto A major, for violin and orchestra, Mozart, Doris Ballard.

Friday: Organ recital. Dr. C. Harold Einecke.

Saturday: Magnificat. Solo cantata for bass voice, Desire Ligeti; Concerto for two violins and orchestra, Doris Ballard, Eleanor Mader; Phoebe and Pan: Alice Mock, Robert Kidder, Ruth Terry, Wallace Doolittle, Mackey Swan, Russell Horton.

Sunday: 3 and 8 p.m. B minor Mass: Alice Mock, Ruth Terry, Russell Horton, Desire Ligeti, Blythe Taylor Burns.

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Johann Bach's Immortal Music Rises Above World Wide Chaos

By LYNDA SARGENT

No music has ever been written that is more fitting to clean us out and give us room for courage than that of Johann Sebastian Bach. And it is of this music that I will speak. I do this in 'all humility, for I am not, myself, a musician. But all the more, I should like to communicate to others like myself, something of the great refreshment of spirit the Festival gives to me.

It will help us to remember, over and over again, that Bach wrote this purest and noblest of all music in the midst of wars and revolutions, of petty turmoils connected with his job and almost all of it to order, so that the profoundest of his works did not have time to wait upon inspiration, but were the result of his going about his task from day to day, writing a piece for a frivolous prince who wished to entertain his lady for an hour or making a cantata to be sung in the service next Sunday morning, and no nonsense about the music.

Our Festival begins, as did Bach's musical career, with a chorale prelude. In the Lutheran Church of which Bach was a passionately devout communicant all his life and for the services of which the greater bulk of the most eloquent and monumental of all Church music was written, the hymn book was the common people's beloved companion to the Bible. Indeed, Luther, that eminent psychologist, put a vernacular hymn book into their hands long before he had finished revising the Bible for his flock. These simple German folks, hungry for faith in such bad times, and their mouths watering to express it, loved their hymns as did our own grandmoth-

ers. They sang them about the house, in quiet joy, in grief, in need and in praise, as my own mother used. Charles Sanford Terry says of them, they "were in the blood of his nation, a prop of their faith, as essential an adjunct of their devotional equipment as the Bible itself." They remind Terry of the homely intimacy of a firelit room and a gently sounding harpsichord.

Ah, how many of us have in our score book of memory, some such vignette as this. At Fernside Farm when the day was done, the last armful of wood in the box, Father asleep in his great chair by the fire and the six of us children undressed for bed; when Mother had mixed up bread and set it to rise for tomorrow and the newest baby in angel dreams in great-grandmother's cradle, then Mother sat down to the old piano and we sang—the folk songs of America, the hymns from the worn hymnal. There came the Now-I-Lay-Me moment and Mother softly and with a gentle smile on her tired face, would sing her own favorite, for in its second stanza were the words . . . "living gems at His feet to lay down" . . .

On their long, polished-brass trombones, Chandler Stewart and three of his sons will play this year about 20 of these hymn-tunes, on which Bach spent a lifetime in a labor of love. The chorale which opens the Festival at 8 o'clock on the evening of July 15, is one of the most beautiful of them all, the *Wachet auf, ruft uns die Stimme*—Sleepers, Awake! A Voice Is Calling. Bach wrote this as the call of the watchmen from the towers of Jerusalem to the Wise and Foolish Virgins, that the coming of the Heavenly Bridegroom was imminent. On the organ, Frank Asper, who is, you know, organist for the great Mormon Tabernacle in Salt Lake City, will give the intricate organ version of a number of Chorale Preludes, among them the famous "When we are in Deepest Need", on the theme of which Bach wrote his first exercise as a boy and on which theme he was at work, blind but with undiminished powers, when death took up the melody.

The Monday night program offers us one of Bach's Overtures, or Suites, that in B minor, which seemed to be Bach's favorite key. The Overtures are some of the few departures from sacred music in which Bach indulged. All such departures were either to serve for entertainment for some prince, or to propitiate one to whose court he wished to be attached. In the suites we have a stunning contrast to the magnitude and dedication of the Church music, for these are dance tunes! They are not trivial music, but music for diversion. In them Bach employs his limitless fertility of invention on more or less conventional patterns, all of them old or current dance rhythms. There were the *Allemande*, a solemn German dance; the *Courante*, with its fervid Italian spirit; the *Sarabande* of the stately Spanish court; the gay French dances, the *Gavotte*, the *Bourree* and the *Menuet*. Bach would take six or seven of these and string them together in amusing and dramatic contrast and then top them off with a jolly English jig. Bach's was a nature grave and towering as his fugues and when the sun broke out over it, it must have been like the golden tip of a redwood at evening, wearing a tipsy dunce cap to set off its profound austerity.

In the Christmas Oratorio, a part of which will be performed this year—it is a two-evening piece—we come to another great body of the Church work, the Cantatas and Oratorios. In them the Bible text, the words and pictures of Christ's life which were dearer to Bach than any other thing, were made alive and literal. For them he devised the most singular of all musical expedients—the pictorial motive. He made a group of symbols, bars and phrases of music, to denote emotions, and to make pictures and on these he drew at any time when that particular emotion or scene was to be depicted. He had a phrase for Joy, which runs all through his music, whenever joy is present. Way down in the basses, is the Devil, a few deep sinister chords and when you hear

THE BACH FESTIVAL—

From Monday through Sunday of next week the music of Johann Sebastian Bach will be heard at Sunset auditorium. All Saints Church (organ programs), and at Carmel Mission (closing day), in the sixth annual Carmel Bach Festival.

them you may be sure the Devil has come on the scene. There is a motif for a serpent and one for waves and one for angels and a sort of "vaporous arpeggio" which meant a rising mist. Clouds have their theme, too, a series of scale figures merging into and out of each other. He was fond of representing laughter in music and when God promises to make the posterity of Abraham as the sands of the sea, we must be taken off to the sea-shore in great chords of many notes like grains of sand; and Abraham's progeny. Somewhere there is an aria, Fall to the ground, thou swollen pride, and Bach makes music that falls and then struggles to rise again and again and finally takes a terrible plunge to the bottom of all octaves. There is something blessedly naive in all this; to think of that great simple man, sitting down to the organ and making a literal picture of Gethsemane, or calling forth the Devil to the console and giving him, personally, a thoroughly good thumping.

But I must, for reasons of space, pass over a great deal of the music with only a few indicative phrases. There will be the tremendous Chaconne, played by Doris Ballard on the Thursday night concert. This number alone brings to those who listen well, such a sense of immensity, of conquering power that on its inspiration alone mountains should be moved. Out beyond the body and neck and belly of a little fiddle, beyond treetops and twining in stars, goes its reaching. Come away, it seems to say, come from pettiness and fear, from ignorance and unfaith . . . ye are sons of God . . . go ye and show yourselves such.

I must leave out, too, the whole of the Tuesday night program, which is given over to the contemporaries of Bach and which offers a fine diversion. Handel and Vivaldi and Tartini and Della Ciaja and Couperin and Scarlatti—each contributed some component part to the genius of the master; none came near his stature. The prodigious three-piano concerto of Saturday night, that tour de force among piano works, to be played by Linsley, Sadowski and Erlendson; Reah Sadowski's Partita, on which she has been at work for ten years and in which she finds fresh beauty and new problems every time she sits down to it; the two Brandenburgs . . . all this testimony to the immeasurable fecundity of one man's nature, the incalculable source of power from which he drew One tidbit we have from the *St. Matthew Passion* in the aria to be sung by Noel Sullivan from that unsurpassable threnody, that pulse of universal grief.

But of all his occupations, Bach was happiest at the organ. There

he could dispense with all intermediaries and speak to his God. There he strove for words to make his conversations worthy to be heard and in return received, anew each day, all that superlative gift, the seeds to fertilize good, the sanity and wisdom, that made up his genius. There is no reason why we should not speak with our personal gods as casually as we talk with our wives, our children, our dogs; as intimately as we speak to a blossom. No reason why we should not partake of the power we acknowledge in whatever mysterious force we know to be greater than ourselves; no good reason for our feebleness.

This, then, is my personal testimony, that when I come out from the Mission on the final night of the Festival; when I have heard the hosts sing *Sanctus, Sanctus, Sanctus*; when the last luminous strains of the Hosanna in Excelsis have withered away over Point Lobos, then the posts of the door of my spirit are moved and I am identical with whatever power I need.

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JESSICA'S

HAZEL WATROUS HURT IN ACCIDENT

According to word received from San Jose yesterday, Miss Hazel Watrous, associated with Miss Gene Denny in next week's production of the sixth annual Carmel Bach Festival, was injured in an automobile accident in that city and had been hospitalized.

1940

Su Vecino Court Carmel

705 Lighthouse Pacific Grove

of carmel



1941



The Pine Cone Cymbal



1942

—Drawing by Mary Burr

SOLI DEO GLORIA

Carmel welcomes the occasion of its Seventh Annual Bach Festival and feels justifiable pride in an endeavor that has not only a wealth of tradition behind it but has attained, through consistently excellent performances, a national significance in the realm of music.

Carmel welcomes the performers that give so generously of their talents, and the hundreds of pilgrims that make our village their musical Mecca because the performance of Bach's immortal works gives sustenance to their souls and fresh hope to their sorely tried hearts.

We do not forget that all the music is not exclusively Bach's own and we welcome the addition of Mozart, who in many minds ranks with the celebrated contrapuntist; and the English masters, including Purcell, Handel and Byrd. It is an

interesting circumstance that England's greatest musical genius, Henry Purcell, was a contemporary of Bach, and it is no less noteworthy that the most versatile and flamboyant composer of that period, (outside of Bach himself, who was equally versatile but hardly flamboyant) was born just a few miles from Bach's birthplace, in the exact same year. He became an English subject by choice and his name, of course, is George Frederick Handel.

We cannot forget our indebtedness to Gastone Usigli who, as Conductor of the Festival for the past four seasons, has given us the benefit of his impeccable musicianship and last but by no means least, we congratulate the team of Denny Watrous whose untiring efforts have made the Festival possible.

First Bach Festival Performance Was In Pine Cone Building

Carmel's first Bach Festival opened on July 18, 1935, in a four-day program presented by Dene Denny and Hazel Watrous and sponsored by the Carmel Music Society. Scene of the opening was the Denny-Watrous Gallery, the building that now houses The Pine Cone.

Director of the 1935 Festival was young Ernst Bacon, assisted by Gastone Usigli as guest conductor for the Sunday performance. Outstanding soloists were Marie Montana, soprano; Sascha Jacobinoff, violinist; and Gunnar Johansen, pianist. Other performers whose names will be remembered by that audience of 13 years ago

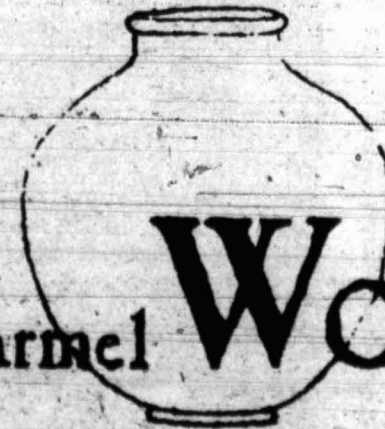
were violinists Rita Lorraine, Robert Nagler, Doris Ballard, Winifred Connolly, Rifka Ivantosch, and Margaret Lial; pianists Winifred Howe, Alice Austin Cesare Claudio, Marjorie Wurzmahn, and Ernst Bacon; baritone Steen Sconhoff; contralto Evalina Silva; tenor Robley Lawson; and flutist Grace Thomas. The Festival's lifelong friend and patron, Noel Sullivan, was present, of course.

Beatrice Colton of the University of California, lectured each morning in the gallery on the program of the coming evening, and gave brief talks on the Bach Heritage, Bach's Use of Harpsichord and Clavichord, and The Painter in Sound.

The Thursday, Friday, and Saturday night concerts were presented at the Sunset School Auditorium. The final evening program on Sunday was at the Carmel Mission.

1948

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ELAYNE LAVRANS, COMPOSER **By Francis L. Lloyd**

A soft-eyed, soft-spoken girl is Elayne Lavrans. Descended from the Norse who sailed in their dragon boats down the coasts of Europe, ravaging and burning wherever they went, Elayne inherits that dreamy, far-reaching quality of her ancestors and, gifted far beyond the ordinary amount, has turned that drive of energy into creating new music.

She was just a wisp of a girl, playing on the beach and enjoying the sun in summer when she started a career as a composer. Born in Monterey, she found her way over Carmel Hill and, at the age of 15 years, became a student of David Alberto.

Alberto discovered in Elayne the qualities of a genius and led her musical instruction for several years until she qualified for a scholarship which took her East for further study.

Up to this time she had composed pieces which she now finds herself unable to play—they were so complicated. But with a larger knowledge of her subject, strenuous training, and through natural gift, Elayne Lavrans now composes music that is playable. Although the writer has yet to hear it performed, he knows on good authority that it is the real thing.

Following her early studies with Alberto, Elayne went on to the Curtis Institute of Music at Philadelphia, where, to tell the truth, she had a hard time. No severe academic training comes easily, even to the gifted, and she had to work very hard. She had also to eke out ways and means of continuing her training there, which she did successfully.

Three Years In East

Elayne spent three years at the Curtis Institute, working arduously toward her ambition. That was from 1934 until this year. Then she returned to her old love, the Peninsula, to go on toiling. Now she finds time to enjoy hiking and swimming, helping out in the direction of the choral work for the Bach Festival, and keeps toiling along the road of her hopes.

Elayne is composing for the piano, for string quartette, and chorales.

Some day, we'll hear about this modest young lady who declines to give more information about herself. Let it suffice to say at this point that she is a very talented and well trained composer, who is just starting her flight. You may not hear very much about her just now, because she leads a quiet life of work, but someday, when some new American musical composition is being acclaimed, I'm sure the name of Elayne Lavrans will be mentioned as the composer.

Her real name is Elayne Lawson, but, because she harks back to her Norwegian background, she prefers her professional name of Elayne Lavrans, which is a pretty name and one to conjure with.

She has promised to comment for The Pine Cone on the choral numbers of the Fourth Annual Bach Festival, which is a compliment to The Pine Cone and its readers, and will assist the staff in giving the Festival more its rightful share of publicity.

1938

1947

**10th Bach Festival Opens
On Monday With Biggest
Chorus In Its History**

The Tenth Annual Bach Festival opens at 8:30 on Monday evening, July 21, in the Sunset Auditorium, and there will be ten performances during the week, with the largest chorus ever assembled here, this year numbering 70 members, joining with more soloists and orchestral members than ever were presented in Carmel together at any time in the past. Because the fame of this occasion has

spread across the country, more than half of the season tickets have been sold in advance to out-of-town enthusiasts who sent checks early in order not to be excluded. As usual it is expected that each performance will be played to a full house.

The most unusual event on the week's program is the playing of all six of the Brandenburg Concertos, an opportunity seldom given to any one community in the world in any one year. On Monday the Concerto No. 1 F Major for three oboes, two horns and string orchestra will be given, with George Houle, Ralph Watilo, Eleanor Scott, Sinclair Lott, Jack Lang; and Concerto No. 5 for violin, flute, cembalo and orchestra, with Nannette Levi, Yolanda Picucci, and Ralph Linsley. Tuesday evening Concerto No. 4 for two flutes, violin and orchestra will be given, with Elladean Foster, Yolanda Picucci and Nannette Levi. Thursday evening the Concerto No. 2 for violin, flute, oboe, trumpet and

orchestra will be given with Nannette Levi, Elladean Foster, George Houle, and Gabriel Bartold; and Concerto No. 6 for two violas and strings, with Samuel Singer and Charles Lorton. Saturday evening the string orchestra will give Concerto No. 3.

A complete program for the week is given on page 14 of this issue of The Pine Cone. The program for the organ recitals is on page 11.

The week of music festivities will close with two performances of the B Minor Mass, presenting Blythe Taylor Burns, Eula Beal, Russell Horton, and William Vennard, at 3:00 in the afternoon and again at 8:00 in the evening on Sunday, July 27, at the Sunset Auditorium.

Correspondents from many newspapers and magazines throughout the United States are in town today preparing to send the news of Carmel's high tide of the year across the wires.

1937

Just What Is a Prodigy?

Vivian Larson Helps to Answer on Her Piano

FRANK WICKMAN does not re-carried out.

Ford Vivian Larson as a prodigy of the piano, but after hearing her play in her first solo recital in his studio Sunday afternoon, some 50 friends of teacher and pupil are wondering, if she isn't a prodigy, fact is that she plays the piano exactly what is a prodigy? A self-evident extraordinarily well for a 13-year-old girl. She was quite an enchanting picture in her childish pink dress, with brown pig-tails, tied with pink bows, falling over her shoulders, to be tossed back out of the way before passages where the young pianist proposed to get right down to brass tacks. The gaze which followed her nimble fingers up and down the keyboard was grave, intelligent; she played with perfect poise and, as we heard Katherine MacFarland Howe whisper—"beautiful freedom". Her interpretation, like her execution,

The little girl has a powerful, well-developed left hand, and a good left hand is no less important for a pianist than for a prize fighter. In short, Vivian is very handy with her dukes.

The program opened with the Fifth French Suite of Bach after which came the Schumann "Kinderszenen", with their charming, whimsical titles, "About Strange Lands and People", "Curious Story", "Catch me if you can", "Entreating child", "Contentedness", "Important Event", "Dreaming by the Fireside" (Traumerie) "Knight of the Hobby Horse", "Almost too Serious", "Frightened Child Falling Asleep", "Poet Speaks." If the spirit of this collection is well within a child's grasp, technically they are no beginners' pieces, and neither are the Beethoven 32 Variations; which Vivian played not just correctly, but beautifully, with power and dignity.

The closing group was composed of short modern pieces, and the zest with which the little girl went for them indicates that effects which still have a curious sound to ears drenched in the academics of music, will be a familiar commonplace to the generations of musicians now growing up. These pieces were "Punch and Judy Show" and "Hurdy Gurdy Man" by Goossens; "Goose Step March" by Toch; "Melody" by Bartok; "Little White Donkey", by Ibert; "Musical Box" by de Severac; three bagatelles by Tcherenpnie. As well-deserved encores Vivian played two Debussy numbers, "Girl with the flaxen hair" and "Gollywog's Cakewalk".

Adolph Teichert, one of Mr. Wickman's advanced students, who, like Vivian, will go to New York with Mr. Wickman this fall to continue studying, gave a recital Wednesday evening before an appreciative audience. Sunday afternoon Mr. Wickman is to present Marjorie Legge Wurzmahn for the final recital of this series. The party will leave next week, going first to Oregon, then east, and Mr. Wickman will not reopen his Highlands studio until just after the Christmas holidays.

Mr. Teichert's program was arranged in four groups, opening with two Bach preludes and fugues, C minor and D minor and the Schumann "Papillons". The Beethoven 32 variations in C minor was the second group; the third, all Chopin: A flat major and G minor preludes; etudes in C sharp minor and C minor. The closing group included two Debussy numbers, "Reflets dans L'eau" and "La Puerto del Vino", and Ravel's "Ondine".

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Complete Program of Bach Festival

JULY 21 THROUGH 27, 1941

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final concerts on Sunday at Carmel Mission

MONDAY, JULY 21

11 A. M.—Lecture, Alfred Frankenstein, "Bach and his Works."
8 P. M.—Heralding Trombones. 8:30 P. M. Concert.
Overture D major for Orchestra.
Cantata, "Strike the Hour", for contralto voice. Ruth Terry Koechig.
Piano solos: Prelude and fugue, G sharp minor.
Prelude and fugue, E major
Partita, B flat major

MARCUS GORDON

Sonata, No. 2, A major. DORIS BALLARD, RALPH LINSLEY.
Cantata, "Shout for Joy, Ye Ransomed Band", for soloists, chorus
and orchestra. ALICE MOCK, soprano; RUTH TERRY
KOECHIG, contralto; RUSSELL HORTON, tenor; STEN
ENGLUND, bass.

TUESDAY, JULY 22

8:00 P. M.—Heralding Trombones. 8:30 P. M. Concert.
Two fantasias for string orchestra, No. 1, 2, Purcell.
Three songs: A la grande Bretagne
La Reine des Fees
Pastorale

NOEL SULLIVAN

Two arias from "Dido and Aeneas", Purcell:
Ah! Belinda, I am prest with torment
When I am laid in earth

RACHEL MORTON

Arias from "The Beggar's Opera", John Gay.
MARCELLA HOWARD, JOHN BURR, JULIAN LIEBAN
Madrigal for four voices, "What Is Life", William Byrd.
MARCELL HOWARD, JEAN FORWARD, RUTH TERRY
KOECHIG, RUSSELL HORTON
Madrigal for four voices, "Arise", William Byrd.
MARCELLA HOWARD, JEAN FORWARD, RUTH TERRY
KOECHIG, ROSS WORSLEY
Psalm for six voices, "Have mercy upon me", William Byrd.
MARCELLA HOWARD, JUNE STEVENS, RUTH TERRY
KOECHIG, RUSSELL HORTON, JULIAN LIEBAN,
ROSS WORSLEY

WEDNESDAY, JULY 23

4:00 P. M.—Organ Recital. Dr. Frank Asper.

THURSDAY, JULY 24

8:00 P. M.—Heralding Trombones.
8:30 P. M.—PROGRAM OF MUSIC OF MOZART.
Eine Kleine Nachtmusik for string orchestra.
Concerto for piano and orchestra in D minor. ELENA GUIROLA
HITCHCOCK.
Aria, Deh vieni, from "The Marriage of Figaro", ALICE MOCK.
Aria, Il mio tesoro, from Don Giovanni. RUSSELL HORTON.
Aria, Non piu andrai, from "The Marriage of Figaro". STEN EN-
GLUND.
Concertante for violin, viola and orchestra. DORIS BALLARD,
JULES SELKIN.

FRIDAY, JULY 25

11 A. M.—Lecture. Alfred Frankenstein. "Mozart".
4 P. M.—Organ Recital. Dr. Frank Asper.

SATURDAY, JULY 26

11 A. M.—Lecture, Alfred Frankenstein, "B Minor Mass".
8:00 P. M.—Heralding Trombones.
8:30 P. M.—Concert.
Brandenburg Concerto No. 4, for orchestra.
Concerto E major, for violin and orchestra. Miriam Solovieff.
Concerto for four pianos and orchestra.
ELENA G. HITCHCOCK, ELINORE P. SAYRE, RALPH
LINSLEY, CHARLES FULKERSON.
The Magnificat, for soloists, orchestra and chorus.
ALICE MOCK, GENEVIEVE WILEY, sopranos;
RUTH TERRY KOECHIG, contralto;
RUSSELL HORTON, tenor; ROSS WORSLEY, bass

SUNDAY, 4 and 8 P. M.—CARMEL MISSION

B Minor Mass, for soloists, chorus and orchestra.
ALICE MOCK, soprano; JUNE STEVENS, soprano;
RUTH TERRY KOECHIG, contralto;
RUSSELL HORTON, tenor; STEN ENGLUND, bass.

Beauty, Power of Bach Will Give New Courage

By LYNDA SARGENT
(Bach Festival Publicity Director)

We live on a sandpile by the sea and are a simple folk. In many pleasant ways we are like children playing in that sand, building our castles for the waves to batten down; making small footprints that will not endure beyond the next rise of the tide. As we move about our commonplace ways, to earn our daily bread and fetch it home from market; to seed our gardens and weed our children's lives; to fill our days with living, that wonted and so precious thing, we have always over our heads the benediction of the blue-needled pines, around us the encirclement of the hills and their speaking light and shade, far out at our feet the long, long vision of the sea. Benignity is ours without the asking and beauty encompasses us.

But the habit of beauty slakes. After a while we pass it by, thinking of little things—delve into angers and jealousies and penurities. Even when it strikes us quickly—the sudden Santa Lucia at the foot of Dolores street, the velvet ocean at our toes—we fail to grasp its terrible implications, its holy meaning. We do not use it, and disuse is corruption.

For beauty is power. It is the only positive power and it alone is inexhaustible; it is nature's spiritual counterpart to electricity. And if we have ever needed power, we need it now; need to build up a reserve to be drawn upon, for the remembrance of beauty is all

Festival Opens Monday With Magnificat And Gloria

The crowded streets in Carmel, the sounds of oboe, flute and harpsichord floating out of Sunset Auditorium from dawn to midnight, musicians coming in from all over the west and the fog rolling in from the ocean mean that the 19th Annual Carmel Bach Festival is in full preparation for the grand opening Monday night, July 16.

The week of music begins Monday evening, July 16, at 8:30 o'clock in Sunset Auditorium when Conductor Sandor Salgo raises his baton to lead the chorus and orchestra in the singing of the Mag-

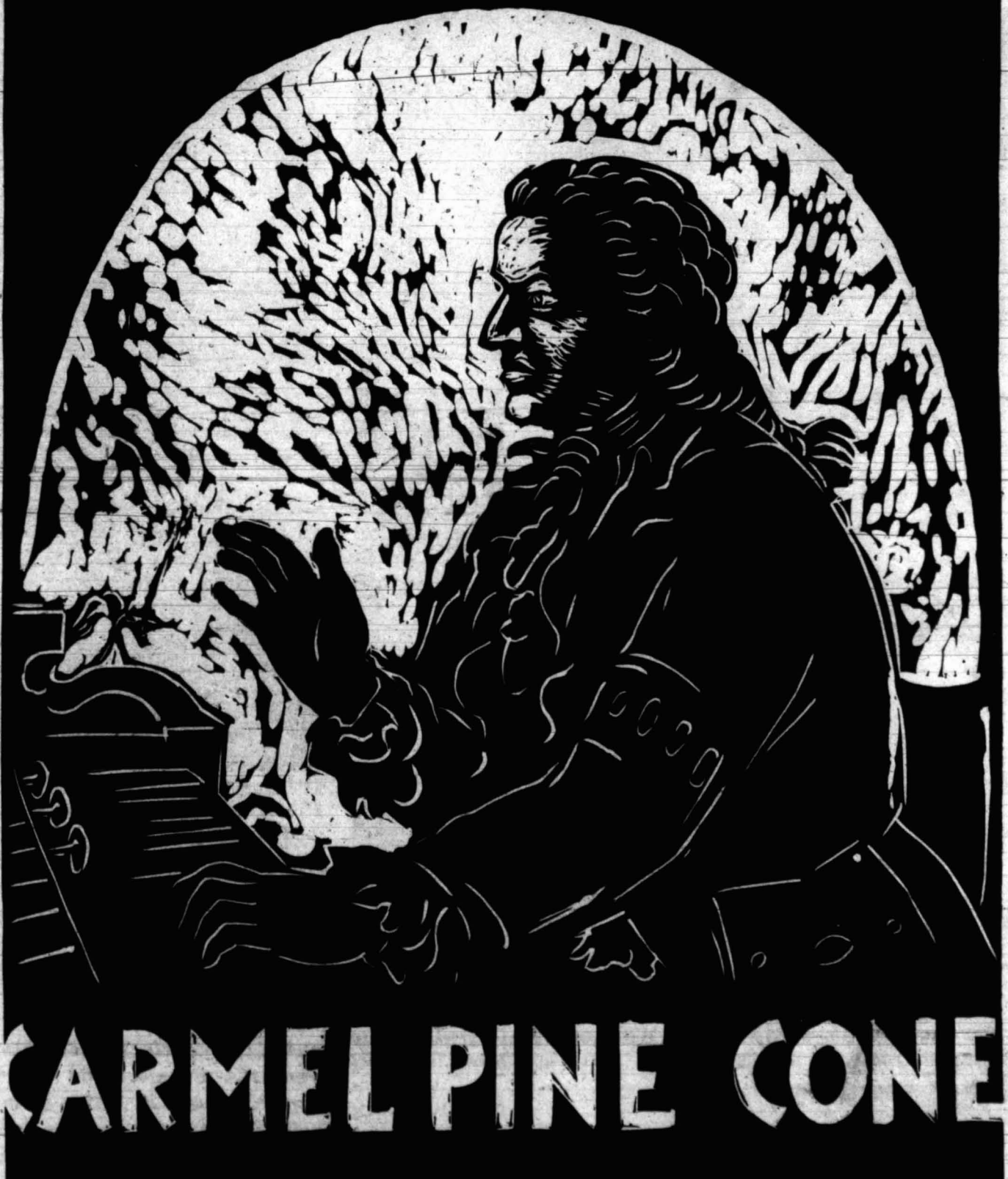
nificat and Gloria from Johann Sebastian Bach's Magnificat in D which traditionally opens the Carmel Bach Festival. Trombones will play from the tower of the auditorium for half an hour before the concert while the audience is assembling. Two of the outstanding concerts on Thursday and Saturday night of Bach Week will be conducted by Richard Lert, distinguished director of international fame.

Honoring the two hundredth anniversary of the birth of Wolfgang Amadeus Mozart, the Bach Festival this year includes two programs of Mozart's music as well as other compositions of his included in various programs throughout the week. Produced by the Denny-Watrous Management, as it has been for the past 18 years, the Bach Festival offers this year the complete cycle of six Brandenburg Concertos, two of Mozart's symphonies, outstanding vocal solo-

ists and the Festival chorus in the Bach Cantata No. 147 and the great Mozart Requiem, Cellist Joseph Schuster, Pianists Maxim Schapiro and Maurice Euphrat, Harpsichordist Ralph Linsley, the Trojan String Quartet, Organist Ludwig Altman, an orchestra of 45 including many outstanding players from the great symphony orchestras of the west, and a chorus of 63 voices. The program for the week includes six evening concerts, two morning recitals of chamber music in the Carmel Woman's Club, a morning lecture, also in the Woman's Club, by the distinguished author and critic Alfred Frankenstein on the music of Bach and Mozart, four afternoon organ recitals in the Church of the Wayfarer, The Bach Festival of 1956 will end Sunday, July 22, with two performances of Mozart's Posthorn Serenade and Mozart's Requiem for Soloists, Chorus and Orchestra, at 2:30 p.m. and 8:30 p.m. in Sunset Auditorium.

1956

20th ANNUAL BACH FESTIVAL



CARMEL PINE CONE

(1940

we have in sickness and in pain, in war and death and cosmic parturitions.

As always, it takes something from the outside, some startling event, or the eyes and voices of other people, to bring before our minds the blessings that are ours. And I feel that the advent of the Bach Festival in Carmel is just such a circumstance. So many of our usual comforts and diversions have become saltless in these days. Nature remains, and after that, music.

No music has ever been written that is more fitting to clean us out and give us room for courage than that of Johann Sebastian Bach. And it is of this music that will be played during this year's Festival.

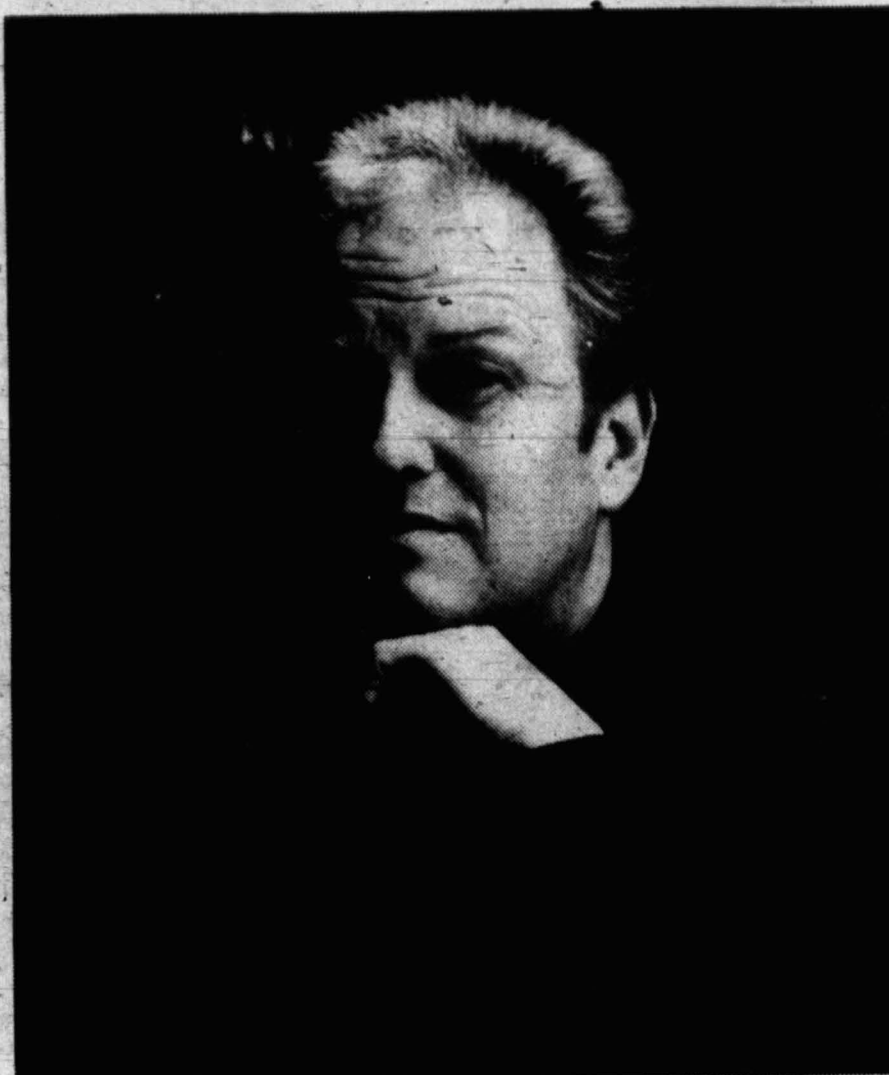


GITA KARASIK, pianist, is a native of San Francisco, who won the Young Concert Artists auditions in 1969 and made her New York debut in the Young Concert Artists series at Carnegie Hall. She has since appeared as soloist with the San Francisco Symphony, the Los Angeles Philharmonic, the Boston "Pops" and other orchestras. In addition to recitals throughout the United States, she toured Central and South America in 1971.

Miss Karasik won first prize from the Pacific Musical Society and has received awards from the Oakland Symphony, the Young Musicians Foundation and the San Francisco Symphony Foundation. A Ford Foundation grant in 1970 has enabled her to commission a piano concerto to be performed with a major orchestra. She studied with Adolph Baller at the San Francisco Conservatory and with Lev Shorr and Mme. Rosina Lhevinne at the Aspen Music Festival. Most recently she has participated in the master classes of Karl Ulrich Schnabel. This is Miss Karasik's first appearance at the Festival.



MARY-ESTHER NICOLA, Soprano, after a year's absence, returns for her thirteenth appearance with the Festival. A resident of San Diego, Miss Nicola has been heard frequently in recital and oratorio, including appearances at Loma Linda University and with the Escondido Oratorio Association. She has coached at the Idyllwild Music Camp under William Hall and has been a soloist with the William Hall Chorale in Los Angeles and with the San Diego Symphony. She also gives private voice lessons.



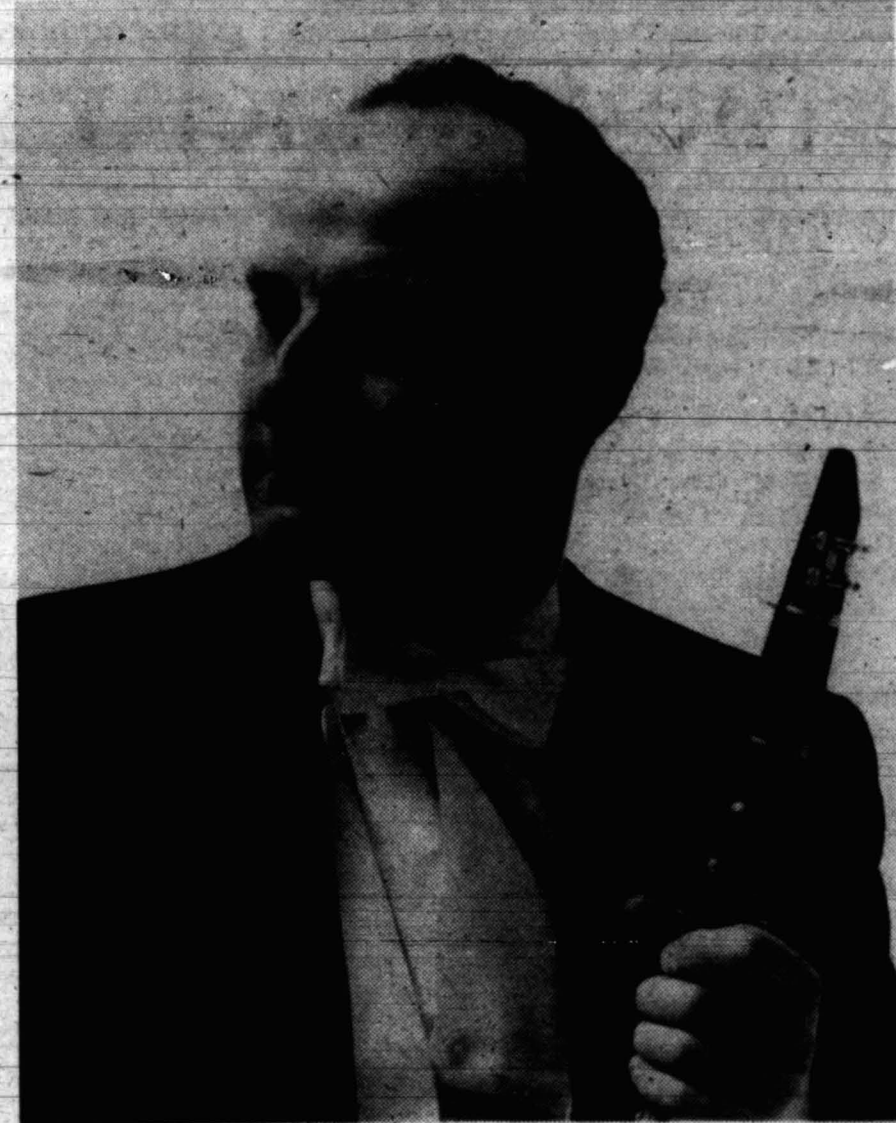
MALCOLM HAMILTON, harpsichord, returns to the Festival for his third season as soloist, last appearing here in 1973. As a student of Mme. Alice Ehlers (and performing in recital with her during the 1966 Festival) he completed his doctorate in music at the University of Southern California, founded the university's Baroque Society and is on the faculty of its School of Performing Arts. Last year Hamilton made his New York debut and also toured Europe as soloist with the Los Angeles Chamber Orchestra under the baton of Neville Marriner. He has given concerts throughout North America and has appeared with major chamber orchestras under Sir John Barbirolli, Milton Katims, Gerhard Samuel and others. On the Delos label Hamilton has recorded solo performances of the works of Scarlatti and Handel, and with Eva Heinitz, viola da gamba, music of Bach and Teleman. The two artists have completed a new recording of the works of Marin Marais, to be released by Delos at the end of the summer.



DOUGLAS DAVIS, cellist, a former pupil of Gregor Piatigorsky, was chosen by the New York Violoncello Society as 1961 recipient of its first Biennial Piatigorsky Award and was presented by the society in his Carnegie Hall debut. The following year he was a prize winner in the Second International Tchaikovsky Competition and toured the Soviet Union. On the faculty of San Fernando Valley State College and a member of the Los Angeles String Quartet, Davis has appeared in concert throughout the United States and Europe. His 1973 European tour included tapings, concerto and recital performances. He worked with Lukas Foss at the Center for Creative and Performing Arts at the University of New York and in 1972 was invited by the New York Violoncello Society to present a recital in New York Town Hall to commemorate the 30th anniversary of the death of cellist Emanuel Feuermann. This is Davis's third season with the festival; he last performed here in 1972.



ARTHUR KREHBIEL, horn, is the co-principal horn with the San Francisco Symphony. Krehbiel returns for his second season as a Festival soloist, having first played in the Festival Orchestra in 1957. He is a graduate of Northwestern University, becoming assistant first horn with the Chicago Symphony and its youngest member. Later he was named associate first horn while also teaching at De Paul University. From 1963 to 1971 he played principal horn with the Detroit Symphony as well as teaching and directing the brass choir at Wayne State University. Krehbiel has appeared as soloist with the Little Symphony and most recently as soloist with the San Francisco Chamber Orchestra at the opening of the Twilight Series at the M. H. de Young Memorial Museum and also at the Stanford Music Hall at Stanford University.



RICHARD WALLER, clarinet, last appeared with the Festival in 1966, and has been principal clarinetist of the Cincinnati Symphony Orchestra, under Max Rudolf and Thomas Schippers, since 1961. He previously was principal clarinetist and soloist of the United States Navy Band, Washington, D.C., and principal clarinetist of the American Ballet Theatre Orchestra. He has appeared at the Tanglewood, Marlboro and Bowdoin College festivals, working with Pablo Casals, Leon Fleisher, Rudolf Serkin, Leonard Bernstein and others. This summer he will also perform and teach at the Banff Centre School of Fine Arts in Alberta, Canada. As soloist with the Cincinnati Symphony, Waller's performances have included the world premiere of Easley Blackwood's Concerto for Clarinet. Next season he will appear as soloist in the Copland Concerto, Aaron Copland conducting, and the world premiere of Ingolf Dahl's Symphony Concertante for two clarinets. Waller is also adjunct professor of clarinet at the University of Cincinnati's College-Conservatory of Music and a member of the Cincinnati Woodwind Quintet, artists-in-residence at the university.

20th Bach Festival Opens With B Minor Mass Gloria

Gottes Zeit To Be Sung In Memory Of Noel Sullivan

By Carolyn Elstob

On Tuesday evening one of Bach's most beautiful and moving cantatas, Gottes Zeit, will be sung in memory of the late Noel Sullivan, patron of the arts, accomplished musician, and from its beginning, friend of the Carmel Bach Festival. Through 19 years his generous spirit, his talent and charm touched all connected with the Festival. For many years his beautiful voice was heard in each Festival in the music he loved best. His hospitality, the opening of his beautiful home Hollow Hills in Carmel Valley to the entire cast of the Festival for a day of informal relaxation, was an annual event joyously anticipated. His interest in the development of talent, and his generous unpublished aid to those who needed it will be long remembered.

Two of Noel Sullivan's devoted friends will sing solo roles in Gottes Zeit, James Schwabacher, tenor, and Winther Andersen, basso. Marie Gibson will appear as soprano soloist and Eva Gustavson, contralto.

Gottes Zeit was one of Bach's earliest cantatas, composed when he was twenty-two years of age. Its touching poignant beauty is enhanced by the simple orchestra-

With the emphasis upon the drama and emotional variability of the music of Johann Sebastian Bach and the great masters of the baroque period, the Carmel Bach Festival will celebrate its 20th Anniversary, July 15 to 21, with Sandor Salgo directing.

Top ranking soloists, vocalists and instrumentalists, the orchestra of 75 and chorus of 60, promise Festival audiences of a week of rare musical experience.

Monday through Sunday evening performances, starting at 8:30 o'clock, are held in the auditorium of Sunset School. See program on page 24.

Ancient instruments are a feature of this year's Festival. Newly discovered or rarely performed compositions from an era past appear on the program.

"New" music of special interest includes: Symphony in D Major by Luigi Cherubini, to be played on Tuesday evening; the Oratorio Judicium Salomonis of G. Carissimi will be sung on Thursday evening; M. A. Charpentier's oratorio The Denial of Peter is scheduled for Friday evening; and on Saturday evening the Symphonie Sacra No. 13, by Heinrich Shuetz.

Notable soloists appearing during the week include: Marie Gibson, soprano; Cora Lauridsen, mezzo; Eva Gustavson, contralto; James Schwabacher, tenor; Alice Ehlers and Ralph Linsley, harp-

tion for two recorders, two viola da gamba, and harpsichord only. Written in a free form, somber, but radiating hope, its final proclamation is "Into Thy hands I commend my Spirit" followed by a song of Glory.

sichordists; Bernhard Abramowitsch, pianist; Nanette Levi, violinist; Eva Heinitz, viola da gamba; Colin and Roberta Sterne, recorders and baroque flute, and Forrest Midtmoen, viola.

Beginning Tuesday, through Saturday, widely varied daily recitals are scheduled: Tuesday at 3:00 o'clock: Ludwig Altman, organ recital, Church of the Wayfarer. Wednesday, 11:00 o'clock: Chamber music recital, Carmel Woman's Club. Thursday, 11:00 o'clock: Lecture by Alfred Frankenstein, art and music critic of the San Francisco Chronicle, Carmel Woman's Club. Thursday afternoon at 3:00 o'clock: Organ recital with Sandor Salgo conducting the Chamber Orchestra, Church of the Wayfarer. Friday, 11:00, recital by Alice Ehlers, harpsichordist, the Two and Three-part Inventions of Johann Sebastian Bach, Carmel Woman's Club. Saturday at 11:00 o'clock, recital by Eva Heinitz, viola da gambist, and Alice Ehlers, harpsichordist, Carmel Woman's Club.

On Sunday, the final day of the Festival there will be a matinee as well as an evening performance of Bach's Passion according to Saint Matthew.

1957

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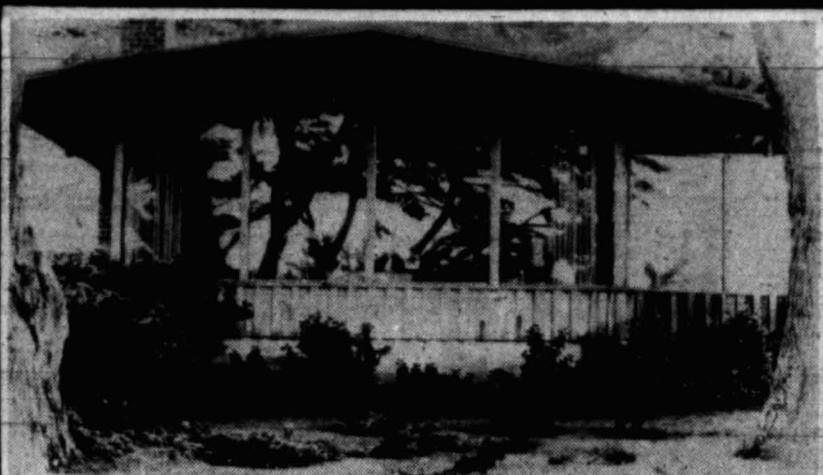
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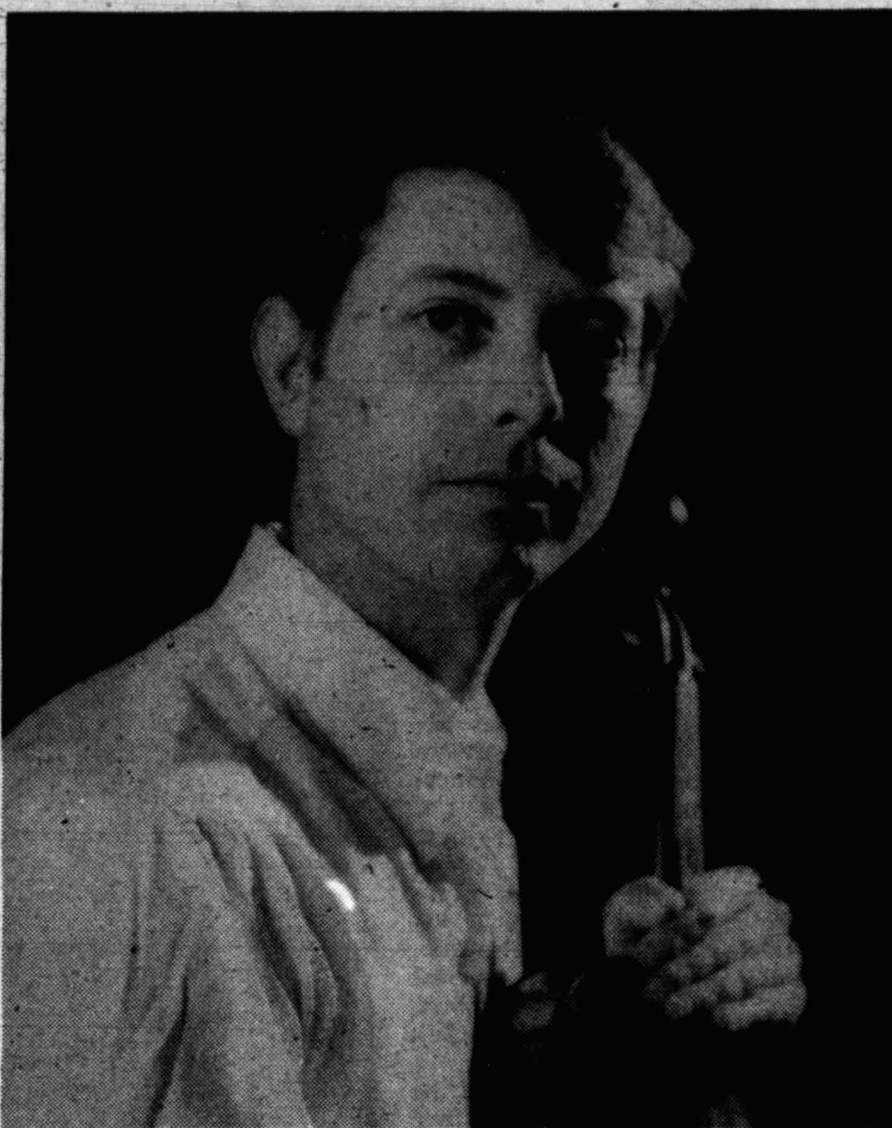
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THOMAS HALL, viola, first played in the Festival Orchestra in 1953. Thomas Hall returned in 1970 and has been principal violist for the past five seasons. He is head of the music department and associate professor at Chapman College, where he has taught since 1968. Receiving his master's and doctoral degrees from the University of Southern California he was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



BESS KARP, harpsichord, is a native of Los Angeles. She has appeared extensively on the west coast both in recital and with the major orchestras and chamber groups of Southern California. These include the Los Angeles Philharmonic Orchestra, the Los Angeles Chamber Orchestra, Pasadena Symphony, California Chamber Symphony, Roger Wagner Sinfonia, Brandenburg Players and the Baroque Ensemble of the University of California, Los Angeles, which she also directs. She has performed as soloist at the Hollywood Bowl, the Los Angeles Music Center and with such series as the UCLA Fine Arts Productions, the Los Angeles Bach Festival, Monday Evening Concerts, the Ojai Festival and Bing Concerts. Ms. Karp received her M.A. in historical musicology from UCLA and is currently on the music faculties of both UCLA and Immaculate Heart College. She has appeared on network and educational television and recorded for the film industry. This is her third consecutive season with the Festival.



VIRGINIA HUTCHINGS, piano, received her training with Mmes. Rosina Lhevinne and Ilona Kobas. Virginia Hutchings holds Bachelor and Master of Science degrees from The Juilliard School and has received numerous honors and scholarship awards, including two grants from the Martha Baird Rockefeller Fund. She has toured the Far East and the major cities of Europe. A prize winner in the International Busoni Competition, Miss Hutchings has performed and recorded for radio and television audiences here and abroad in addition to her appearances on the concert stage.



JANET GUGGENHEIM, pianist, is a graduate of the University of California. She holds a master's degree from Juilliard School of Music, where she studied with Mme. Rosa Lhevinne and was studio pianist for Leonard Rose, Joseph Fuchs and other artists. A recipient of the Alfred Hertz Scholarship and a Martha Baird Rockefeller Foundation grant, Miss Guggenheim has given recitals throughout this country and Europe and appeared with numerous orchestras, including the San Francisco Symphony. She was pianist for Pablo Casals' master classes and has been heard on radio and television.

Program notes

Monteverdi — Sonata sopra Sancta Maria.

Monteverdi's true greatness is shown by the fact that he not only mastered the art of the "new" style of the dramatic

solo voice, but that he was also highly accomplished in the "old" style of choral polyphony. In the Sonata sopra Sancta Maria, which was published with a Mass in 1610, he uses an ensemble of

no less than seven obligatory instrumental parts: 2 violins, 2 cornetti, 2 trombones and bass. The cornetti are "quaint ancient instruments made of wood, covered with leather, with six or more finger holes and a wood or ivory cup mouthpiece. They are very difficult to play.

Above the sound of the seven-voice movement, one hears (eleven times repeated) the litany to the Virgin Mary: "Sancta Maria, ora pro nobis," sung in a Gregorian melody. Even in this strict musical form, Monteverdi shows his technical genius as a composer.

J.S. Bach: Concerto for Two Harpsichords in C minor, BWV 1060.

This concerto probably originated in 1730, and stems from a lost Bach concerto for two violins or for violin and oboe. Two violins are favored inasmuch as both movements are in the relative major of the main key, are in 12/8 meter, and have a rhythmically identical bass line. In both, the solo instruments dominate — with imitative texture in the C minor and fugal in the D minor — while the tutti provides a gentle accompaniment. The first movement is polyphonic in texture and the orchestra plays a considerable role in the thematic events. In the slow movement, the orchestra is only an accompanying factor, playing pizzicato except for a few measures and the final chord. This movement displays an extraordinary harmonic treatment. Beginning in the relative major, the harmonic current tends to flow in the direction of minor tonalities and reaches the main key only towards the end. But instead of a definite conclusion in E flat major there is a shift to G major, the dominant of the tonality of the speedy finale.

J.S. Bach: The Well-Tempered Clavier, Books I and II

The Well-Tempered Clavier consists of two books of preludes and fugues for the clavier, twenty-four in each book and in each of the twelve major and the twelve minor keys. Bach wrote this music as instruction pieces for his wife and children, but also to prove how music could be written effectively for the well-tempered or the well-tuned clavier. Andreas Werckmeister had been one of the pioneers in dividing the octave into twelve equal semi-tones, called "equal temperament," which made it possible for the first time for each tone to be approximately in tune by distributing the discrepancy in pitch more or less equally among the twelve tones of the octave. This innovation was functional, enabling composers to transpose from one key to another more easily. Bach favored this idea and wrote his Well-

Tempered Clavier in the twenty-four keys to prove its validity. Being a genius, he also succeeded in bringing to functional music a wealth of harmonic daring, an infinite variety of style and expression, and much depth of feeling. These preludes and fugues are surely among the greatest works written for the keyboard. The pieces in the two collections date from various periods of Bach's life. The most obvious difference in style between the first and second books lies in the preludes in aria style and binary form, which appear in the second collection but not in the first. The "proper" instrument for these pieces, i.e. harpsichord or clavichord, has long been disputed, but they are at present performed on either the harpsichord or the pianoforte.

J.S. Bach: Partita No. 6 in E minor, BWV 830

This E minor Partita stands on a level with Bach's greatest works. The first movement, a Toccata, is composed in an abstract form. Its outer sections in free fantasy-like style complement each other in the use of the same arpeggiated figure. They frame a central fugue and provide, as it were, ornamental buttresses to the central form. Towards the end of the fugue, the subtlety of modulation in returning to the minor, following the strong establishment of the C major, is one of the great inspired moments in music. The figurations of the Allemande, Corrente and Sarabande are breath-taking in the variety of their imaginative scope. In these three movements the musical figures arise from the art of ornamentation which here reaches its highest peak in the composing style which it affords. Below the obvious level of melodic line as in the Allemande, rhythmic figures and virtuosity as in the Corrente, and profound breadth of line, harmony and feeling as in the Sarabande, lies the pulsating life style of ornamentation with its history of several centuries of development before Bach. The quality of freedom, plasticity of line and, in the Sarabande particularly, of improvisation plus the strength of composing within a set form, accounts for the power of these works in which formality and freedom are inseparable. The Air, which is simple melodically and harmonically, in even rhythm, forms a necessary relief between the Corrente and the Sarabande. In the Tempo di Gavotta, Bach makes a formal bow to the traditional order of the dance forms contained in a Suite. But this lovely movement is not a dance Gavotte; it is the epitome of abstraction from the elements of Gavotte form. The Gigue is perhaps the most original even written. It has gone far beyond the simple, peasant

liveliness of the rhythm and music of a "jig." It retains the vitality and brilliance associated with this form. But this Gigue, with its amazing intervals and rhythm in the primary opening motive and the general contrapuntal and harmonic

treatment which the motive gives rise to, expands the form to its limits, providing a fitting complement to the main preceding movements. It coordinates the whole, combining with them to make a never-ending wonder of this Partita.

Recommended recordings

Irving W. Greenberg

J.S. Bach: Cantata: "Gott ist mein Koenig," BWV 71. (Soloists, Der Thomaner-Chor, Das Gewandhaus-Orchester, Leipzig, conducted by Kurt Thomas — Electrola WCLP 633).
J.S. Bach: Concerto for Violin, Oboe and Strings, BWV 1060. (Itzhak Perlman, violin; Neil Black, oboe; — The English Chamber Orchestra conducted by Daniel Barenboim — Angel S-37076).

J. F. Haydn: Concerto for Harpsichord and Orchestra in D major. (Robert Veyron-Lacroix, harpsichord, Vienna State Opera Orchestra conducted by Milan Horvat — Westminster WN 18042).

J.S. Bach: Magnificat, BWV 243. (Soloists, New Philharmonia Orchestra and Chorus conducted by Daniel Barenboim — Angel S-36615).

C.P.E. Bach: Concerto in D minor for Flute and Strings. Kurt Redel, flute, with The Munich Pro Arte Orchestra conducted by Kurt Redel — Decca DL 10092).

J.S. Bach: Brandenburg Concerto No. 6, BWV 1051. (Jean-Francois Paillard Chamber Orchestra conducted by Jean-Francois Paillard — RCA-CL2-5801).

Leopold Mozart: Concerto for French Horn and Orchestra in D major. Barry Tuckwell, horn, — Neville Marriner conducting the Academy of St. Martin-in-the-Fields — Angel S-36996).

Boccherini: Quintet No. 2 for Guitar and Strings in C major ("La Ritirata di Madrid"). (American Instrumental Ensemble on Bach Guild HM — 43 SD.)

Vivaldi: Beatus Vir. (The Polyphonic Ensemble of Rome, The Virtuosi di Roma conducted by Renato Fasano — RCA Victor LSC-2935).

Monteverdi: Sonata Sopra Sancta Maria. (Instrumental Soloists, Sopranos of the Choir of St. Hedwig's Cathedral, Berlin conducted by Carl Gorvin — Archive ARC 3005).

J.S. Bach: Concerto for Two Harpsichords and Orchestra in C minor, BWV 1060. (George Malcolm, Simon Preston, harpsichordists with the Menuhin Festival Orchestra conducted by Yehudi Menuhin — Angel S-36762).

G.P. Telemann: Concerto for Viola, Strings and Continuo in G major. Stefano Passagio, viola, — I Solisti di Zagreb conducted by Antonio Janigro — Bach Guild BG-575).

J.S. Bach: Cantata "Lobe den Herren," BWV 137. Soloists, Chorus of St. Thomas Church, Leipzig; The Gewandhaus Orchestra, Leipzig, conducted by Guenther Ramin — Cantate 640.266).

W.A. Mozart: Concerto for Clarinet and Orchestra in A major, K.622. (Jack Brymer, clarinet, — Academy of St. Martin-in-the-Fields conducted by Neville Marriner — Philips 6500.378).

J.S. Bach: Motet: "Fuerchte Dich Nicht," BWV 228. (Karlheinz Schulerer conducting the Barmen-Gemeinde Schola Cantorum and the Collegium Aureum — RCA VICS-6037).

(W.A. Mozart: Sinfonia Concertante for Violin, Viola and Orchestra, K.364 (320d). (Igor Oistrakh, violin; David Oistrakh, viola with the Berlin Philharmonic Orchestra conducted by David Oistrakh — Angel SD-3789).

W.A. Mozart: Concerto in C major for Piano and Orchestra, K.467. (Stephen Bishop, piano, with the London Symphony Orchestra conducted by Colin Davis — Philips 6500.431).

F.J. Haydn: Symphony No. 104 in D major ("London"). (The Vienna Chamber Orchestra conducted by Ernst Maeren-dorfer on Musical Heritage Society OR-H-248).

J.S. Bach: Passion According to St. John, BWV 245. (Soloists, Choir of St. Hedwig's Cathedral, Berlin, Berlin Symphony Orchestra conducted by Karl Forster — Seraphim SIC-6036).

J.S. Bach: Well-Tempered Clavier, Books I and II, BWV 846-93. (Harpsichord — Zuzana Ruzickova on Musical Heritage Society MHS-1192-1196).

J.S. Bach: The Well-Tempered Clavier — Books I and II, BWV 846-93 Piano Version — Sviatoslav Richter on Melodya-Angel S-4119, 4120).

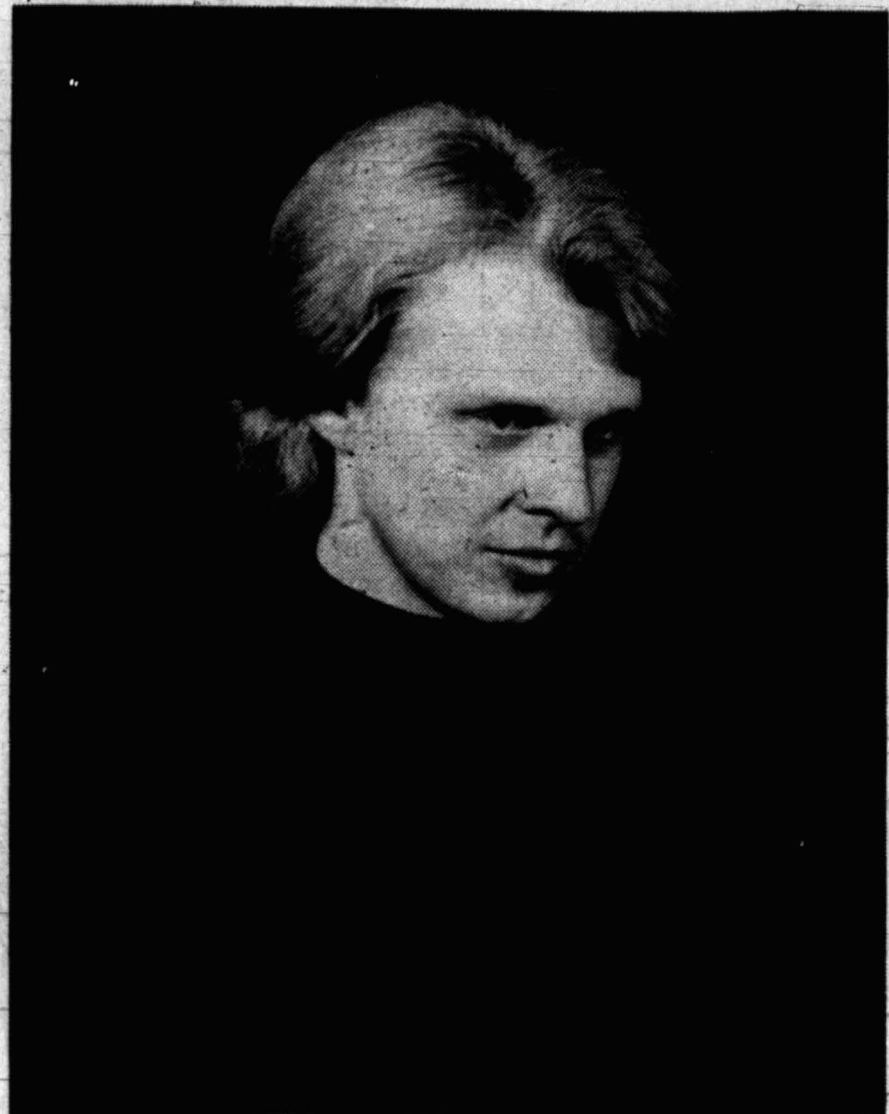
J.S. Bach: Partita No. 2 in C minor, BWV 826. (Rosalyne Tureck, piano, on HMV-ALP 1645).

J.S. Bach: Partita No. 6 in E minor, BWV 830. (Rosalyne Tureck, piano, on HMV-ALP 1692).

Beethoven: Sonata No. 1 in D major for Violin and Piano, Op. 12-No. 1 (Franco Gulli, violin; Enrica Cavallo, piano, on Musical Heritage Society MHS-OR B-267).

W.A. Mozart: Duos for Violin and Viola, K. 423 and K.424. (Arthur Grumiaux, violin; Arrigo Pelliccia, viola, on Philips 839.747 LY).

J.S. Bach: Sonata No. 4 in C minor for Violin and Keyboard, BWV 1017. (Yehudi Menuhin, violin; Louis Kentner, piano — HMV-LHMV 1017). (Yehudi Menuhin, violin; George Malcolm, harpsichord — Angel S-3629).



WILLIAM WARMAN, tenor, is making his first appearance with the Festival. He has completed his third season with Western Opera Theatre and made his debut with the San Francisco Opera last season in "Parsifal." This past winter he was tenor soloist under Karl Richter conducting the San Francisco Symphony in the Palace of Fine Arts. Warman was awarded a fellowship to the Berkshire Music Center at Tanglewood and served as apprentice artist with the Santa Fe Opera in 1971 and 1973. In addition to many performances of the oratorio works of Bach, Mozart, Beethoven and Schubert, Mr. Warman has made several solo appearances with the Chicago Symphony Orchestra.



MYRA KESTENBAUM, violin, is a native of Los Angeles. She is a graduate of The Juilliard School where she was a scholarship student of Ivan Galamian and William Primrose. She also coached with Paul Doktor at the Mannes School in New York. She has appeared extensively throughout the United States, Canada, Europe, Australia and New Zealand both as soloist and in chamber music concerts, and has performed frequently in American music festivals including Aspen, Marlboro, Ojai and Claremont. As principal violist of the Los Angeles Chamber Orchestra under Neville Marriner, conductor, she has performed as concert soloist. Miss Kestenbaum is a member of the Los Angeles String Quartet and is on the faculty of California State University at Northridge. Her first complete viola recital album has recently been released by Sheffield records.

J. S. Bach: Capriccio

J.S. BACH: CAPRICCIO ON THE DEPARTURE OF A BELOVED BROTHER, BWV 992

While Bach's frequent use of realistic suggestion is familiar, this early work for keyboard, dating from his nineteenth year, is the only piece of actual "program music" that we have from him. The occasion was the departure of his younger brother Johann Jakob to take a position as oboist in the band of Charles XII of Sweden. A free translation of the descriptive headings of the six sections is:

I. The friends of the traveler try to dissuade him from his journey

II. They point out its possible dangers

III. They join in a lament

IV. Seeing that there is no help, they say good-bye

V. The postilion's song

VI. Fugue, imitating the post-horn.

In V and VI a figure, representing the cracking of the post-boy's whip, will be noticed. In the first section, there is a reduction of the excessive ornamentation used.

J.S. Bach: Chromatic Fantasy and Fugue, BWV 903

This is a brilliant virtuoso piece for the solo keyboard. Not surprisingly it is among the few clavier works of Bach that have found their way into twentieth century concert halls. In spite of its emotional intensity, the Fantasia has a logical construction. Its first section is toccata-like, using runs, broken chords, and arpeggios. The second section introduces a recitative, imbued with Baroque expressiveness, while the third effectively combines the two elements. Exciting chromatic and enharmonic progressions occur in this highly dramatic composition, testifying to Bach's urge to explore boldly the possibilities of the well-tempered system. The

following fugue is likewise based on a theme which makes ample use of chromatic progressions. It starts in strict contrapuntal style, but gradually loosens up as the composition progresses, moving at the same time from the basic key of D minor as far afield as E minor and B minor. Some aspects of the rhapsodic, improvisatory style of the Fantasia are still preserved here. There are numerous episodes, some of them with toccata-like passages; full chords with up to eight notes are introduced, and powerful octaves in the bass lead to the climactic ending.

J.S. Bach: Italian Concerto, BWV 971

This work was published in 1735 in the second part of the "Klavieruebung." For it Bach had in mind a two-manual harpsichord, and performance on the piano demands that the contrasting terraces of dynamics which characterize the music must be appropriately emphasized. It is in three movements and it is intended to represent a clavier arrangement of an imagined orchestral work. Bach's close study of Vivaldi is often reflected in this predominantly extrovert work, though the main theme of the brilliant first movement has its origins in a sinfonia by Muffat which appeared in his collection "Florilegium primum," published in 1695.

Two main ideas dominate the first movement, the second, by its very intimacy, serving not only to provide more lyrical contrast but also to emphasize the sheer grandeur of the main theme. The latter returns in various keys, to provide structural bolstering, and the forward motion of the whole concept is unflagging. The second movement is in triple time, and the key is D minor. We have here a long arioso, inflected with consummate grace against a bass line which Bach projects in two dimensions, so that the whole movement has much of the texture to be found in his Trio Sonatas.

The finale returns to the key of F, and takes the form of an exhilarating moto perpetuo. Once again, there are two main ideas, the first forceful and declaratory, the second quieter yet full of inner energy. The final assertions of the principal theme have staggering power and authority.

D. Scarlatti: Four Sonatas

The 545 Sonatas for Keyboard constitute the bulk of D. Scarlatti's output and contain the essence of his musical thought. All of the sonatas are in one movement, but it is maintained by Kirkpatrick that Scarlatti performed and published his sonatas in pairs of two, infrequently in groups of three. The form of these works is always binary, the second half having a developmental nature, but lacking that "recapitulation" which is such an essential element of the classical sonatas.

In a form which is basically static and restrained, Scarlatti deploys the treasures of a seemingly inexhaustible imagination—thematic diversity is brought into the highest relief by striking rhythmic variety. While there is little "modulation," the most diverse and unrelated tonalities are frequently thrown together, resulting in the most "modern" dissonant clashes. The wonder is that Scarlatti was able to achieve this daring and striking originality without sacrificing a shred of his native grace, elegance, and spontaneity. The "dissonances" which continue to fascinate musicians and performers link Scarlatti to the great line of composers for the keyboard, including Albeniz, Ravel, Poulenc and Prokofiev. In addition, a somewhat nostalgic passion relates Scarlatti to such composers as Schumann and Brahms and documents his art as being at once classic, romantic and contemporary. The keyboard sonatas of Scarlatti are the richest segment of the entire keyboard literature.

Harpsichord or piano? Kirkpatrick surmises that certain of the very latest sonatas were conceived with the piano in mind, for at the end of Scarlatti's life, that instrument was just coming into its own. Be that as it may, it is absolutely certain that the dexterity, agility, coloristic resources, and incisive attack make the harpsichord the essential instrument for this dazzling music.

Joseph Haydn: Sonata in E flat major for Piano

Haydn wrote no less than six sonatas for keyboard in the key of E-flat. One of the most interesting is the Sonata No. 59 in E-flat (Hob. XVI: 49).

In the opening Allegro, the five-note motif is shared by both the first and second themes. A three-note motif occurring later in the first theme, later turns up as the concluding theme in the exposition. All of the material is developed with grace and vigor before leading to an extended coda. Shifts of color and mood throughout are magnificently unpredictable.

The beautiful Adagio speaks with noble solemnity, which is interrupted by thunderous drama in a minor key. The storm ends and the movement closes in the same inspired mood with which it opened. The Tempo di Minuet finale is loaded with delights beyond description, bringing this sonata to a close.

The other sonatas in E-flat, though different in mood and thematic characteristics are still on this order, with less sophistication in the earlier ones composed.

W.A. Mozart: Serenade No. 12 in C minor, K. 388

This Serenade in C minor for two oboes, two clarinets, two

bassoons and two horns, K. 388, is a very intense work. The formal opening is reminiscent of the C minor Piano Sonata and Fantasia. Almost immediately the falling diminished seventh (F-flat-F-sharp) is introduced which is to dominate this movement and indeed the whole work. Every note has its place in the architecture and emotional content of this great movement. Each hearing reveals new marvels, but careful attention is directed to the development section which begins so gently but is suddenly transformed by the oboe's cry.

Also in the recapitulation, the second subject, previously in the relative major, undergoes the metamorphosis of the minor. The Andante provides a timely release from the tensions of the first movement. It is a calm serenade-like movement; Mozart was to return to a melody very like it later for the serenade "Secondate, aurette amiche" in "Cosi Fan Tutte." This movement is in sonata form, with the composer's customary varied instrumentation in the recapitulation. The Menuetto in Canone is a perfect example of Mozart's use of academic means (canons, inverted canons and mirror canons) to a purely musical and emotional end. The melody of the oboes in unison is repeated at one bar's distance and two octaves lower by the bassoons in unison. The canon is not followed strictly throughout, but what is more striking is the harshness of the harmony with clashes of a second occurring in almost every bar. The Trio is a double mirror canon but no more strict than the Minuet. Be that as it may, it proclaims a simple, pastoral piece that is overpoweringly beautiful. The Allegro is in the form of a Theme and eight free Variations. The fifth Variation in the relative major and introduced by a phrase which is to usher Donna Anna and Don Ottavio into the Sextet in "Don Giovanni," freely extends the length of the theme. The same heralding motif returns to the minor for the sixth Variation. The seventh Variation consists of a simplified form of the Theme but over chromatic harmonies built on the diminished seventh that plays such an important role in the first and third movements. The final Variation in C major is a last-minute tribute to the supposedly light character of entertainment of the Serenades.

Cimarosa: Concerto for Two Flutes in G

While passing through Vienna, Cimarosa became familiar with the classical style of Haydn and Mozart. The Concerto for Two Flutes was, in fact, written expressly for the court at Esterhazy, where Haydn had created so many of his finest works. Although Cimarosa was primarily an opera composer, this work reveals his deep understanding of the classical style of Haydn and Mozart concerto for flute and harp, and Cimarosa's spirited dialogue between the two flutes is imbued with all the good humor, wit, and elegance of the classical opera buffa.

Vivaldi: Sonata in F major for Two Violins and Figured Bass

This sonata deviates considerably from other Vivaldian sonatas, and it is at the same time a far cry from the Baroque sonata as typified by Corelli, Bach and Handel. In the first place it is very short and secondly the composer permits the execution without figured bass. In spite of the small dimensions of the work, it is a creation of a consummate craftsman. What could be regarded as a violation of the spirit of the Baroque is the dispensing with the basso continuo at the discretion of the players.

The figured bass was a vital element in the texture of any Baroque composition which employed instruments. By permitting the players to play this sonata without the figured bass, Vivaldi violated the laws and the spirit of the Baroque. But he could permit the players to do away with an essential of the performance practice of that time if the piece was conceived and composed in a way which made the figured bass dispensable without nullifying the artistic value of the work completely. Solving this problem successfully, Vivaldi wrote a customary trio sonata and created at the same time a perfect violin duo, a category which was to become popular many years later. It is to be assumed that particular circumstances caused Vivaldi to write such a work. He wrote it probably for some proficient dilettanti and in order to make the violin parts self-sufficient, he devised a very simple bass line without any thematic importance. All the movements adhere to the fast-slow-fast formula which is usually applied to the dance pieces of the sonata da camera. Although this sonata lacks real dance pieces, Vivaldi termed it none the less sonata da camera because it discloses a more serene quality and a light manner which is usually associated with dance movements.

—Irving W. Greenberg

RECOMMENDED RECORDINGS

J.S. Bach: Capriccio on the Departure of a Beloved Brother, BWV 992 Gustave Leonhardt, Harpsichord — Telefunken S-9571

J.S. Bach: Chromatic Fantasy and Fugue, BWV 903 Alexis Weissenberg, piano — Angel S-36437

J.S. Bach: Italian Concerto, BWV 971 Alicia De Larrocha, piano — London 6748

Scarlatti: Sonatas Kirkpatrick, harpsichord — DG-ARC-2533072

Haydn: Sonata in E-flat Artur Balsam on Musical Heritage MHS-OR-H-112

Mozart: Serenade No. 12 in C minor, K. 388 London Wind Soloists directed by Jack Brymer — London CS-6348

Cimarosa: Concerto for Two Flutes Jean-Pierre Rampal, Clementine Scimone, with I solisti Veneti — RCA-Erato CRL-2-7003.

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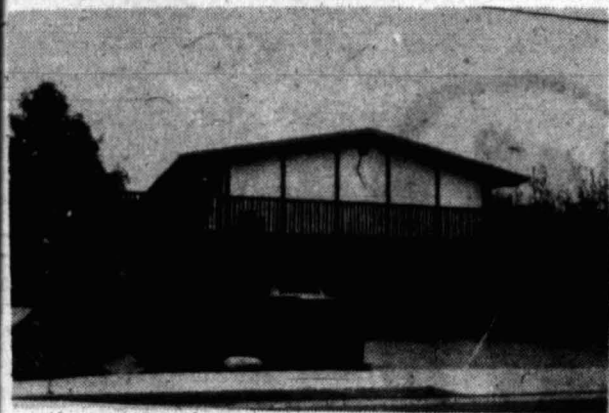
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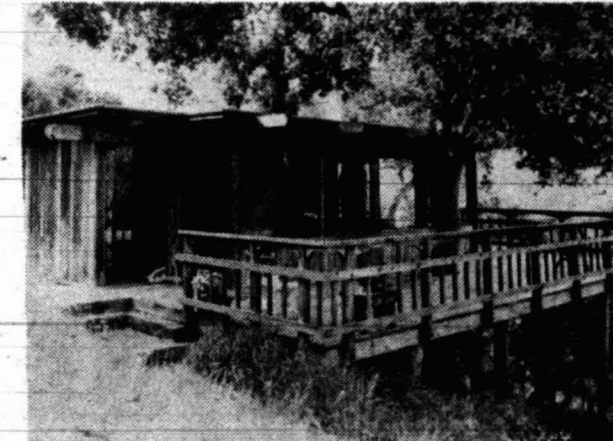
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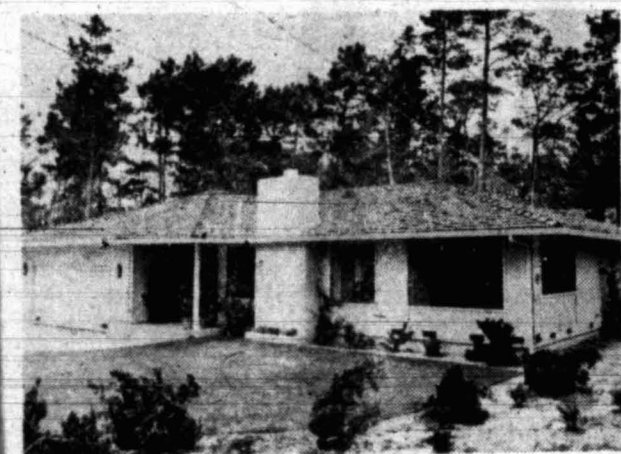
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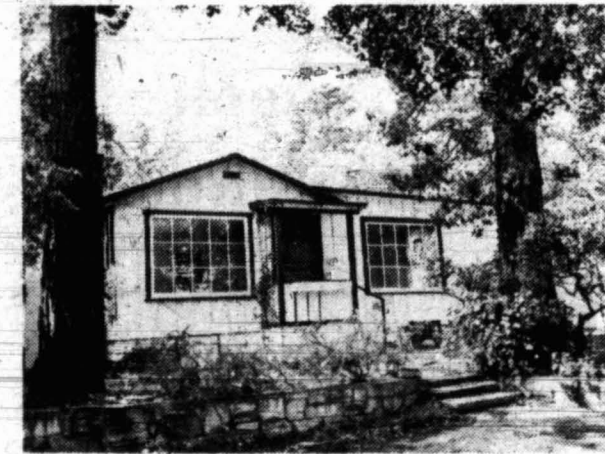
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The Carmel Pine Cone

Weekly 15¢

July 10, 1975

Parks plan presented

p. 3

Suffering senior citizens

p. 17



Editorial

City Manager

The time has come, the walrus said, to talk of many things, all of them, however, pointing to one conclusion. The city council has been talking of many things during the past few months, with little result. To observers of municipal affairs it is apparent that the time is ripe, and even a little overripe, to consider a change in the form of Carmel's government. The business of the city is growing too complicated to be handled efficiently by a board of five, all of whom have livings to make, and too little time to devote to their public office.

A technique of buck-passing has been developed in an attempt to conceal the fact that nothing is done about the various projects submitted for consideration of the council. A committee is appointed, the committee deadlocks, and the troublesome matter disappears. The councilmen themselves are not satisfied with this state of affairs, but neither individually nor collectively can they spare the time to follow up the leads toward civic betterment offered in the council chamber. They do not check even on direct orders issued while their body is in session. They delegate too many of their functions to outsiders in these futile committees. What is everybody's business is nobody's business; there should and must be one executive to carry out the behests of the council; to form and carry through the plans sketchily advanced by individuals and groups.

The answer to this is a city manager. Carmel's affairs cannot be run much longer by a volunteer, unpaid board. Not effectively, at least. There is too much to be done, too little thanks for doing it.

We predict that when election time rolls around again it will be impossible to find good men to shoulder an onerous burden. It will be a time for the fingerlings to appear; little men eager

for the "glory," anxious to have a finger in the pie, but not really competent to direct Carmel in the way she should go. Too many of our really able citizens, measuring the job with a fishy eye, are shrewd enough to realize that it is impossible to do it well and to do anything else on the side. Men of independent means value their hard-won leisure; they will not shackle themselves to the petty detail which fills a councilman's life, nor risk the fertile crop of enemies, the acrimonious criticism which fall to his lot.

We do not need five people to devote all their time to running Carmel. We do need something more than five devoting extra minutes here and there to village affairs. With a city manager at the helm, one council meeting a month might conceivably be enough to establish policies which the city manager would devote all his time to carrying out. Five good people and true then might willingly accept a position of some dignity and honor, without petty and irritating detail.

The present council may conceivably be the last one in which five reasonably good people and true will put up with the nagging sensation of work never wholly done nor well done; perpetual criticism because they have not the time to study thoroughly matters of civic import, nor to dispatch their numerous duties in a manner wholly satisfactory to themselves or anyone else.

The above editorial is reprinted with some slight modifications from the Friday, July 19, 1935 issue of the PINE CONE. We felt it appropriate to publish again in this issue because of current concern about the structure of Carmel's government. We also found it interesting that 40 years ago Carmel was discussing essentially the same issue.

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Letters

The Carmel Pine Cone

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Parlous times

Dear Editor:

"In these parlous times" I cannot help but observe a certain smugness in the attitude of the City Council (as reported) regarding the current budget.

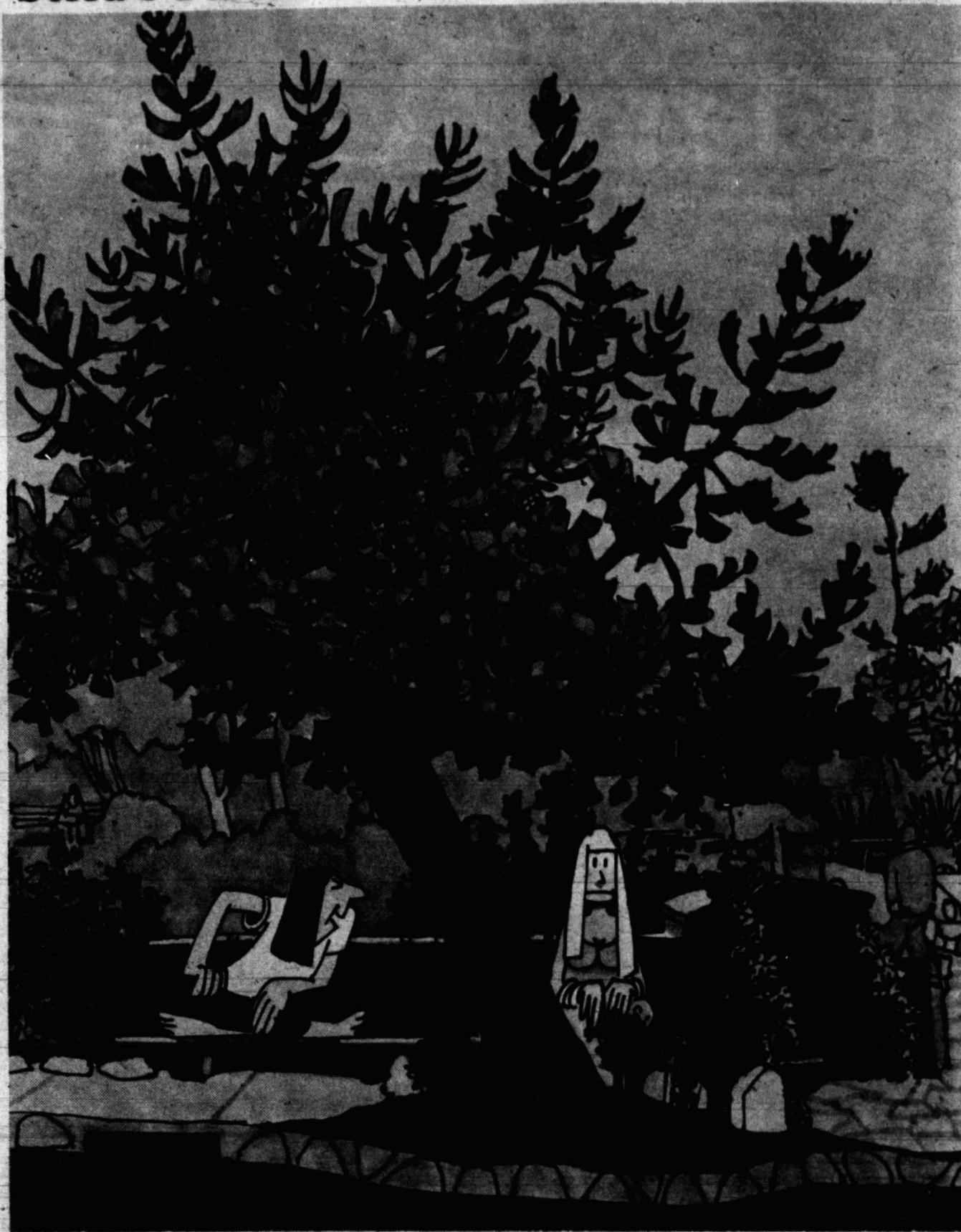
This to the effect, that while other municipal and county budgets may have some fat to trim, our own peculiarly saintly budget is too sacrosanct, too pure, too lean to trim. "Like Safeway meats," as it were.

Nonsense! Look at our beach sea wall — who has not observed a certain WPA project air? Plenty of trucks, plenty of workmen, plenty of time. Plenty of expense.

Big police cars when at least one motor-

Serra's Place

By Bates



"Wanna go to Carmelo and Fourth and sniff eucalyptus?"

cycle might catch a great many speeding offenders — some on other motorcycles — that large cars cannot dare chase. (Not that I am a proponent of "hot pursuit!" Quite the opposite as we have had deaths right here in Carmel due to hot pursuit — I can tell you where and when, too. Challenge me!)

Every pine tree, oak tree, oak tree neatly trimmed — just like in a real city — flowers and lawns that must be watered — that's our

Carmel.

For a "village" that once prided itself upon its scarcity of signs cluttering up the landscape, we now even have that silly sign by the city dump — I mean dump — at the side of one of the main streets in and out of Carmel — which says simply, "Trucks Crossing." Who cares?

Frank Lloyd
Carmel

Charity

Dear Editor:

Our elderly Americans have been second class citizens long enough. It's time now to give them the recognition they're entitled to and the just public assistance they so richly deserve.

The eight billion dollars they recently received, fifty dollars each, was appreciated and put to good use. This kind of assistance however, isn't what old people want and need. What they want and need is to have enough secured income for the rest of their limited years, to give them reasonable comfort and peace of mind.

I would like to propose to President Ford and the Congress, that they consider finding the means and justification to formulate an innovating plan for Senior Citizens, that would afford them, in addition to their social

security, a kind of National Credit Card. A credit card that would entitle the holder to a ten per cent discount on all purchases made for essential needs and services.

During these days of economic and monetary pressures, which fall heavily on our elderly citizens, there is little doubt but what such a plan would meet with warm and enthusiastic approval by all Americans. Certainly our elderly citizens are entitled to first-class citizenship. Certainly they are more dear to us, and closer to us than those in distant lands whom Americans have been assisting through the years so generously.

After some ten years of bitter experience in Indochina, having wrecklessly squandered our dollars and vital resources; it's time now for America to heed the old adage, "Charity begins at home."

Lewis V. Meehan
Carmel

Blue Jay

Dear Editor:

I have had two subscriptions to the Pine Cone for many years, one to my office, Arthur Porter Associates, and the other to my home. I was very interested in reading the article on page 31 of today's Pine Cone entitled "Scrub Jays, Yellow-billed Magpie." What I would like to draw to your attention is that there is another quite lovable side to these Blue Jays although they are not yellow-billed but black. My wife and I have had the friendship of a pair of these

entertaining birds for four regular years. Even when they are nesting and after when they bring their nestlings to pay their compliments to use before literally dispatching them to whatever quarters of their own they may find. Our two jays are a source of never ending delight. They take peanuts from our mouths and hands, they perch on our chairs and the male sings a delightful soft song — we were flattered when we heard that they sing only for people they like!

Arthur Porter
Carmel

City Forester

Parks, greenbelt proposal presented to planners

Carmel City Forester Greg D'Ambrosio recently presented a proposal to the Planning Commission for development of neighborhood parks, formal mini-parks in the Carmel business district, and informal greenbelt areas in the residential area.

Perhaps the most controversial element of the three pronged report is development of neighborhood parks which would include recreational facilities for children as well as adults.

Some commissioners have questioned whether or not there are enough children in Carmel to make development of the parks and recreational facilities worthwhile.

"For some reason there's a feeling in this community that there are not enough kids to bother with. As far as I'm concerned if you've got one kid that's enough to bother with," D'Ambrosio said in an interview Monday.

Further, he believes that "facilities" implies equipment to be used by young and old alike, such as shuffleboard courts, horseshoe pits, and stationary chess tables. He envisions construction of wooden swings or a jungle gym for young children.

"The city hasn't been long on recreational facilities. They have the Carmel beach and tennis courts at Carmel Wood park... You have the beach where you can run your dog or jog, but is that providing a facility? I would say no."

He maintains that zoning P-2, Park Recreation Purpose,

allows for development of such facilities, that four areas have been designated P-2 and of the four only Carmel Woods Recreation Park has been utilized. There facilities consist of tennis courts, but nothing for children.

"As far as city property goes, Carmel has given an area to senior citizens, but it was the senior citizens that built the shuffleboard, not the city."

He sees the neighborhood park as a "multi-use park for all ages" and likens it to the traditional Carmel Post Office which has become a point of intersection for members of the community.

"The idea would stimulate community involvement... people could walk to the park, sit and relax."

He advocates purchase of vacant lots in various Carmel neighborhoods and-or development of land that is already publicly owned. Development of the parks would be minimal, retaining the same indigenous plant life as much as possible. Maintenance would also be minimal.

"It would not be like Devendorf Park. It would be informal so it would not detract from the character of the neighborhood... It would attract local residents, but also serve tourists," he said.

In his report D'Ambrosio says the city already owns public park lands that are fairly evenly distributed through the city which could be developed into neighborhood parks.

"Forest Hill Park, in the North section, is undeveloped

except for a Senior Citizens Shuffleboard Court... this area, situated near Carmel Woods School, is ideal for multiple uses for all age groups. Situated within a meadow and a tree covered setting, both active and passive recreational facilities can be provided and still retain the natural



A MINI-PARK under construction at San Carlos between Ocean and 7th, as illustrated in City Forester Greg D'Ambrosio's report.

greenbelt appearance. Wooden playground equipment constructed from heavy poles, horseshoe pits and park benches would fill the needs of the users," it is stated in the report.

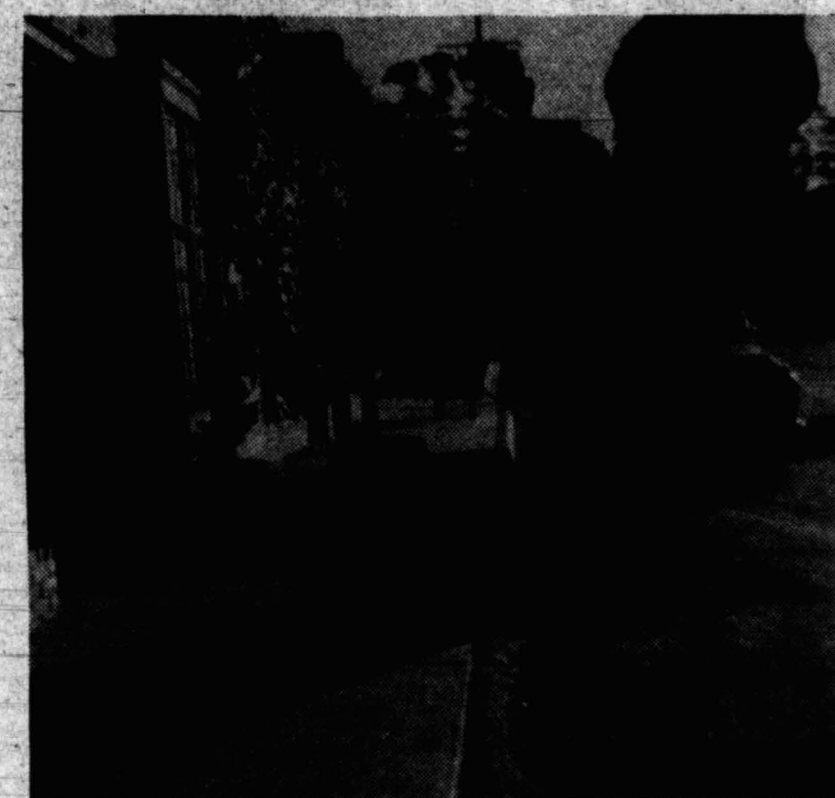
In addition he mentions Forest Theater and Flanders-Doolittle properties as possible sites for such parks.

MINI-PARKS

Besides neighborhood parks, the forester's plan calls for establishment of more formal mini-parks in the Carmel business district.

As defined in the report a mini-park is "a large planter approximately eight feet by 23 feet, the size of a single

Continued on page 7



A BEFORE AND after sequence depicting the mini-park on 6th between Junipero and Mission.



Rio Road motel use permit upheld

A Superior Court ruling this week upholding the actions of county zoning administrator Robert Slimmon means Carmel Properties still has a use permit for their proposed 127-unit motel complex at the mouth of Carmel Valley on

Rio Road.

Slimmon's action granting a use permit for the facility was appealed to the board of supervisors by the city of Carmel, the Carmel Area Coalition and Mary Arnn, a Mission Field resident. When the board denied the appeal,

the three plaintiffs filed suit in Superior Court.

Judge Ross A. Carkeet, a visiting judge from Tuolumne County, ruled Slimmon had acted correctly within procedural framework in issuing the use permit.

Carkeet said Slimmon made all necessary findings, which include density within allowable limits, use consistent with zoning, county roads capable of handling additional traffic, even if the state highway was not, and no negative response from the Air Pollution Control Officer.

Carkeet's memorandum of opinion said Slimmon indicated, in proceedings which were open to the public and whose records were available for transcription, that the only question was "whether it should be developed 'at this particular time.'"

Carkeet agreed with Slimmon, although he said Slimmon may have expressed himself "inartistically," when he said any effects on water usage, air quality, traffic density and use of sewer facilities would be cumulative and that any attempts to curtail such effects would have to be legislative, through the board of supervisors.

In addition to the conditions placed upon the use permit by the zoning administrator involving signalization of certain intersections, landscaping requirements, design approval and similar issues, the developers must comply with other building regulations of the county and state and local health requirements.

AMBAG gets water study grant

An \$829,500 grant to conduct quality planning in the Monterey Bay region has been awarded to AMBAG (the Association of Monterey Bay Area Governments) by the US Environmental Protection Agency.

The grant, announced by Congressman Burt Talcott in

Salinas, is for two years of water quality planning under Section 208 of the Federal Water Pollution Control Act. Section 208 requires a close connection between urban growth policies and water quality planning.

Congress intended the law to achieve one major goal — clean up the nation's waters

by July 1983. The program is so important nationally that the courts have decided that where there is no designated areawide waste treatment planning agency (such as AMBAG) the states must perform the planning.

Both groundwater and surface water pollution problems will be included in the study. The region depends on groundwater for a major part of its agricultural, municipal, and industrial water supply.

AMBAG will examine ways to reduce the harmful effects of some of the causes of groundwater pollution such as seawater intrusion, percolation of agricultural wastewaters and septic tank leaching. Surface water problems in the Salinas, San Lorenzo, Carmel, Aptos-Soquel, Pajaro and Elkhorn Slough watersheds will also be studied. Pollution sources include urban and agricultural runoff, construction and land development practices, logging and mining.

Property tax claim assistance offered

A state representative will be in Monterey on Tuesday through Thursday, July 29 through 31 to assist California senior citizens in filing claims for benefits under the Senior Citizens Property Tax Assistance Law.

A temporary office will be open at the City Hall Council Chambers, Room 5, 570 Pacific Avenue between the hours of 9 a.m. and 4 p.m. on

July 29 and 30, and 9 a.m. 2 p.m. on July 31 according to Jack Monroe, director of the Senior Citizens Property Tax Assistance Program.

The amount reimbursed is based on the total amount of property tax paid and the household income of the claimant, Monroe explained. Payments can range from 4 percent to 96 percent of the property tax paid.

Citizens, police fail to trap purse snatchers

The actions of a witness to a purse-snatching probably thwarted a strong arm robbery Sunday in Carmel. A cordon of police and citizens, however, was unsuccessful in blocking escape of the suspects.

Ethel McDonald, 72, of Mission Street, was walking to town Sunday morning about 10:15 when two youths

walking toward her grabbed her purse, knocking her to the ground.

A motorist saw what happened and started blowing his horn and attempting to pursue the two young men, who were running away. They dropped the purse and its contents were recovered intact.

One boy climbed over the

gate of the Carmel Builders Supply yard. The other ran north on Junipero, where he apparently jumped a fence near third. When he was seen going into the block bounded by First, Santa Fe, Second and Santa Rita, it was surrounded and an unsuccessful yard to yard search was made.

A short time later, K.J.

Gonet and his wife, Santa Rita near First, discovered a young man hiding in their garage. Mrs. Gonet attempted to pursue the boy on foot while Gonet called the police but lost him.

Mrs. McDonald was treated at the Carmel Fire Department for cuts on her left hand and leg when she fell.

Testament for tomorrow

By GUNNAR NORBERG
Carmel City Councilman



The fourth consecutive summer of Shakespeare delight on the great outdoor stage at Carmel's Forest Theater is about to begin — it starts next Thursday night — and this brings to mind that it is now sixty-four years since the first Shakespeare performance took place there. That was in the summer of 1911 and the play was "Twelfth Night."

Next Thursday—at 8:30 in the evening—just as day is turning into night—the lights will focus softly on the first scene in the Forest Theater Guild's production of "Taming of the Shrew," as Shakespeare's charming comedy begins to unfold.

When the same play was first presented in the Forest Theater forty-seven years ago—the headline in the next issue of the Pine Cone trumpeted its praise in these words: "Spendid is the Verdict on 'Shrew' Production." The reviewer was the Pine Cone's famous editor, Perry Newberry, who had himself done his first Forest Theater acting in that original 1911 production of "Twelfth Night" in the role of Sir Toby Belch.

When you see this summer's "Taming of the Shrew," you are likely now to echo Perry Newberry's unequivocal approval of the same play as he had seen it done, back in the year 1928.

"Splendid" may indeed be precisely the right word to describe all the recent summer productions of Shakespeare plays at the city's outdoor Forest Theater, and the credit for the achievement which that single word epitomizes, belongs wholly to the revived Forest Theater Guild which has been entirely responsible for their presentation.

At a time when the city's Cultural Commission, and even the City Council, in the summer of 1971, had just about reached the dismal conclusion that the great days of the Forest Theater stage were gone and beyond the possibility of revival, the suddenly revived Forest Theater Guild spoke its own decisive "no" to that near-epitaph termination proposal.

First the famous Dame Judith Anderson came back to Carmel to give magnificent readings from great plays in which she had starred, to help the newly reorganized Forest Theater Guild to finance the first steps in the restoration of classic Shakespeare theater to the Forest Theater's outdoor stage.

Then—in the summer of 1972—the revived Guild's first production—"Twelfth Night"—opened. The praise of audience and critics was unanimous and extravagant. The Monterey Herald's Steve Hauk expressed his views in these trenchant words:

"Quality theater and—perhaps more impressively—quality Shakespearean theater, returned to Carmel's Forest Theater... after a much too long absence..."

In the summer of 1973, the Guild continued its record of superb productions with Shakespeare's "Richard III" and "Much Ado About Nothing."

Last summer the play was Shakespeare's "Merchant of Venice" and the distinguished actor, Donald Ross, who filled to perfection, the Shylock role, is this summer's director for the production of "Taming of the Shrew." He became the Guild's chief director following the untimely death of the noted artist-actor-director Charles Thomas.

Those who have attended all the recent seasons of Shakespeare productions in the Forest Theater, will remember Donald Ross for his superb characterizations in a considerable variety of other roles such as Malvelie in "Twelfth Night" and the title role in "Richard III."

Ross has had extensive experience both in films and on the stage. Brought up in Los Angeles, he worked at the widely renowned Pasadena Playhouse, and in films at United Artists, RKO, Cathedral, and Family Films. After working as stage manager for the Twin Lakes Summer Stock Company in upstate New York, he appeared in an off-Broadway production of "Squaring the Circle." Upon his return to California, he served as director for the Desert Players at Trona. Apart from his theater avocation here, he operates his own contracting business.

As in preceding summers, Barbara Horder West is serving as speech director for the Guild's Shakespeare productions. While she is a noted painter here, all of her pre-Carmel career was devoted to the stage. She has appeared on the professional stage with such performers as Sir Laurence Olivier, Sir John Gielgud, and Dame Sybil Thorndike.

Leading roles in this summer's "Taming of the Shrew" will be taken by Dwight Marshall as Petruchio, and by Barbara Shuler, as Katherine—the "shrew" of the play. Marshall's previous Shakespeare roles include that of the Prince of Morocco in "Merchant of Venice," while Barbara Shuler will be remembered as Lady Anne in the 1973 production of "Richard III" and as the delightful Beatrice in "Much Ado About Nothing."

Peter Allen Motson—who was the unforgettable Launcelot

Boggo in last summer's Merchant of Venice—appears in the role of Gremio, one of several suitors who help the happy romantic confusion which characterizes "The Taming of the Shrew."

Another accomplished actor who appears in the "Shrew" is Ramon Wilson who was last seen on the Forest Theater stage as the Merchant in "The Merchant of Venice." Before that he had been Clarence in "Richard III," and Don Pedro in "Much Ado About Nothing." He is a graduate of England's Royal Academy of Dramatic Art.

You will see other excellent actors—both those you have seen before, and those you are seeing for the first time—and I am sure that you will find the experience of attending this summer's "Taming of the Shrew" a most rewarding experience.

The "Shrew" will play Thursday, Friday, and Saturday evenings for the rest of July and most of August. The admission prices are modest—\$3.50 for adults and \$2.00 for students—and tickets can be secured at Carmel Music Store, Dolores & 6th, or at the box office the evenings of performance.

The mayor's report

By BERNARD ANDERSON



Have you notice that during the summer months the number of visitors to your homes in Carmel has a tendency to leap skyward? And that's good; it substantiates our conviction that Carmel is special—a wonderful place. Each of us has his close circle of friends and relatives and we love to see them coming over the horizon. In the Mayor's case our son's family manages to make the trip from Columbus, Ohio, every two or three years. That's too long an interval for grandparents to keep in touch with the changes in three growing grandsons.

So in June, Gary, who is 12 years old, flew to San Francisco and will be with us for two months. He needs a lot of activity to keep happy and occupied and, incidentally, to ward off homesickness, and in this connection we have been particularly appreciative of the summer programs available on the Monterey Peninsula. He has enrolled in a typing class at Monterey High and Mr. Avila, music director of the Carmel School District, has been coping with his struggling efforts to master the cello.

The Carmel School District has a sports program also and it was in connection with the swim team that a Swim-A-Thon was being conducted last week which Gary entered. This is sponsored by the International Hall of Fame (locally by the Barracuda Swim Club) and 70 percent of the funds collected by the participants is retained for the local swim program. The remaining 30 percent is for the Hall of Fame museum and library and for a swimming program for leagues, life saving, etc., and to send U.S. swimmers abroad for international competition.

Last Sunday when Gary swam his 200 laps of the High School pool, there were 16 to 20 girls and boys swimming with great zeal under the supervision of Chad Hoffman, swim coach of Carmel High School, to complete their quota of laps. Friends, parents and grandparents kept track of the number of completed laps in order for the swimmers to collect the proper amount of money from participating sponsors. If you want to witness a heartwarming dedication and effort on the part of young people with no personal reward other than what is shared by the group, you should drop up to the High School and see those kids in action!

I know I express the gratitude of the parents (and grandparents) of this community for the fine work being done by workers on these programs, and coincidentally the youngsters are benefiting from and enjoying them also.

Hope you had a Glorious Fourth! As usual we celebrated ours with the other five thousand or so on Carmel's "Golden Strand."

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Grand Canyon tour class set

An opportunity for students and community residents to gain three units of college credit and spend 10 days in the Grand Canyon is still available through Monterey Peninsula College's summer field course "Geology of the Grand Canyon."

John Kingsley, geology instructor and course organizer, said nearly 20 spaces are still available for persons who are interested in this kind of outdoor experience.

Registration for the course is on a first-come, first-served basis, and a \$50 non-

refundable registration deposit must be submitted by Friday, July 11, the first day of class, and the balance of the \$250 total cost received no later than Friday, July 18.

Three days of classes will be held at MPC on July 11, 18 and 25, and then the class will meet at Lee's Ferry in

Arizona on the morning of July 30 to begin the 225-mile trip down river on motor-driven tub rafts commanded by experienced river raftsmen.

Students will have to provide a minimal amount of camping equipment, and all food will be included in the fee. For more information, call MPC Community Education Office at 649-1150.

Vet benefit deadline near

Veterans who need advance payment for fall semester enrollment have until July 11 to submit applications, Tony Mackey, veterans affairs officer, has announced.

Applications submitted after that date won't be processed because not enough time exists before the

semester starts on Aug. 20, he stated.

Mackey also noted that, because of problems experienced in past semesters, veterans this fall will have to confirm their enrollment by returning to the Veterans Affairs Office with their registration receipts.

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 Margarine Imperial Cubes—1-lb. 55¢	 Lucerne Butter Grade-AA, Cubes 1-lb. Carton 85¢	 Large Grade AA Eggs Lucerne Dozen 58¢	 Bartlett Pears Town House Halves 16-oz. 2 for 69¢
 Tomato Catsup Del Monte—20-oz. 49¢	 Soft Drinks Cragmont 12-oz. Can (Diet or Club Soda 12-oz. Can 14¢) 15¢	 Paper Towels Chiffon—Roll 48¢	 Wella Balsam Instant Hair Conditioner 8-oz. 75¢
 Canned Corn Town House Cream Style or Whole Kernel 16-oz. 3 for \$1	 Edwards Coffee Ground 2 Lb. Can \$1.89	 Ajax Liquid Detergent For Dishes 22-oz. 59¢	 Kal Kan Dog Food Beef Stew, Chunky Chicken Stew or Dinner—14-oz. 3 for 89¢

Frozen Foods

Lucerne Sherbet	A Refreshing Treat—Quart	65¢
Esquima Kream Koolers	Ice Cream and Sherbet 4 Count	69¢
Man-Pleaser Dinner	Regular Size	99¢
Banquet Cookin' Bag	Pauch—6-oz.	34¢
Vegetables	Brin Eye Borsarion, Danish, or Italian Style—10-oz.	59¢
Chun King Egg Rolls	6-oz.	85¢
Pizzeria Style Pizza	Jumbo 1, Assorted—16-oz.	\$2.15
Red's Tamales	24-oz. 4 Count	93¢

Sharp Cheese

Safeway Specially Marked "Extra Value" Packages—Lb.

Beef Ravioli	Lucca, Frozen—12-oz.	63¢
Salad Dressing	Kraft 1000 Island—16-oz.	73¢

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SPAGHETTI SAUCE	Ragu—15 1/2-oz.	55¢
ALUMINUM FOIL	Kitchen Craft—200 Square Feet	\$1.99
TOMATO JUICE	Town House, Six 8 1/2-oz. Cans or Vegetable Juice Cocktail, Six 8-oz. Cans	59¢

Meal Planners

Del Monte Little Lunch	8-oz.	31¢
Big Chunk Stew	Nalley—24-oz.	95¢
Mashed Potatoes	Idahoan, Instant—8-oz. (3-lb. \$1.19)	35¢
Las Palmas Chili Beans	15-oz.	36¢
Enchilada Sauce	Las Palmas—10-oz. (Hot—10-oz. 32¢)	32¢

Coffee Suggestions

Freeze-Dried Coffee	Maxim—8-oz.	\$2.62
Sanka Instant Coffee	Freeze-Dried—8-oz.	\$2.87
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Household Helpers

Cut Rite Wax Paper	Roll—125 Square Feet	48¢
Sandwich Bags	Kitchen Craft—150 Count	74¢
Niagara Spray Starch	22-oz.	79¢
Solid Air Freshener	Airmist—5-oz. (Brocade—4-oz. 57¢)	59¢
Mr. Bubble	Liquid Bubble Bath—16-oz.	67¢

Home Needs

Pillsbury Sweetener	Granulated—4-oz. (Liquid—4-oz. \$1.29)	61¢
Pillsbury Flour	5-lb. Bag	83¢
Seven Grain Bread	1 1/2-lb. Loaf	59¢
Corned Beef	Libby's—12-oz.	\$1.12
Skippy Dog Food	Nuggets, Dry—10-lb. Bag	\$2.55

Summertime Foods

Pork & Beans	Campbell's—16-oz.	31¢
Cheddar Cheese	Kraft Old English—5-oz. (16-oz. 94¢)	49¢
A-1 Steak Sauce	5-oz.	53¢
Sliced Cheese	Borden Single Wrapped American Processed Food—8-oz.	79¢
Morehouse Mustard	24-oz.	48¢
Whole Dill Pickles	Del Monte—22-oz. (Fresh—26-oz. 91¢)	69¢
Seven Seas Dressing	Bossini or Green Goddess—4-oz.	52¢

Wine & Liquor

Sebastiani Zinfandel	Wine—5th	\$2.29
Le Blanc De Blanc	Waste, White Wine—5th	\$2.50
Christian Brothers	Napa Rose—5th	\$2.40
Pink Chablis Wine	Top Merlot—5th	\$1.58
J&B Scotch	86 Proof—5th	\$8.40
Senorita Tequila	(MacNeil's, 86 Proof—9th \$5.29)	\$4.29
Bacardi Rum	80 Proof—5th	\$5.35
	(St. Blime, 80 Proof—8th \$3.81)	
	Liquor Available at Stores Marked L Only	
BLENDED WHISKEY	Coldbrook, 80 Proof—5th	\$3.39

Beverages

Martinelli Apple Cider	64-oz.	\$1.13
Hi-C Fruit Drink	46-oz.	55¢
Iced Tea Mix	Nestle—12-oz. (24-oz. \$1.99)	\$1.05
Lipton Tea	8-oz. 100 Count (8-oz. \$1.21)	\$1.69
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CHUCK STEAKS	Calif. Bone—Lb.	88¢
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Hickory Smoked Ham Hocks	—Lb.	89¢
Greenland Turbot Fillets	Frozen Fresh Thawed—Lb.	99¢
Whole Ducklings	Manor House, Frozen—Lb.	88¢
Catfish Steaks	Frozen Fresh Thawed—Lb.	99¢
Fryer Parts	Safeway, Chickens, Breasts, Drumsticks, and Thighs, Fresh Frozen—Lb.	99¢
Leg of Lamb	Frozen New Zealand—Lb.	\$1.29
Pork Shoulder	Arm Picnic Roast—Lb.	79¢
Link Sausage	Old South Brand, Beef, Pork, and Hot Pork, Frozen—Lb.	\$1.29
Canned Hams	Dubuque Oval Royal Buffet—8-lb.	\$11.99
Canned Hams	Safeway—8-lb.	\$11.99
Veal Round Steak	Genuine—Lb.	\$2.49
Wafer Sliced Beef	Safeway—5-oz.	75¢
Game Hens	Medallion, Super Size 25 to 32-oz. Frozen, Sold by the Pound—Lb.	61¢

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SAFEWAY

(L) (B) Carmel Center, Rio Road and Hwy. 1

More parks plan

Continued from page 3

parking stall, and generally oval in shape. It is located in the central business district or commercial zone where the formal rock curbing and sidewalk blend harmoniously with the mini-park's rock curb borders."

The primary purpose of the mini-park is to protect large Monterey Pines and other large, veteran trees in the business district which have street right-of-way and which need a greater amount of growing space than other species.

"An examination of the commercial district reveals there are approximately 97 large city-owned Monterey Pines remaining in the central core. Advancing age and the lack of adequate growing space will rapidly reduce this total until very few, if any, large veteran pines will remain. If this is allowed to occur, the central business district will be void of the large Monterey Pines which make our community so uniquely attractive," states the report.

Mini-parks are essentially large planters, sometimes large enough to support a bench. There are already eleven in the commercial district which take up a total of four possible parking spaces.

Landscaping materials consist of imported soil, rock and various shrubs, flowers and trees not necessarily indigenous to the area. In addition to the eleven already established mini-parks, none of which will eliminate any parking spaces.

GREENBELT IMPROVEMENTS

In the residential areas of Carmel similar developments are proposed but D'Ambrosio hesitates to term them "mini-parks." Instead he uses the term greenbelt for areas around trees in streets and along streets that need to be developed.

"They would be less formal than the mini-parks in the business district," he says.

According to the report they would have a two-pronged effect of protecting trees while reducing traffic speed by providing obstacles for the driver.

At present, according to the report, "many trees have asphalt pavement to the very edge of the tree's base. There is no delineation between what is growing area, and what is roadway or free travel zones for vehicles."

D'Ambrosio recommends that the trees be provided with planter areas large enough to improve their growing environment.

He quotes the general plan which calls for avoiding "rectilinear streets by diverting pavement around trees and, where feasible, encouraging irregular greenbelts on either side of somewhat curvilinear paved areas. This...produces attractive, meandering streets."

The report lists 19 locations of trees in rights-of-ways in residential zones needing increased growing spaces. It also lists six residential tree planters established in the past four

greenbelt area. I can't be very sympathetic," he says. "There's no question that they'll have to resolve the parking question first."

But he believes that mini-parks, should they be established in the business district, would not take up appreciable parking space. "When you're talking about twenty mini-parks you're not developing the parking problem," he said.

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A RESIDENTIAL TREE planter at San Carlos and 11th, as illustrated in City Forester Greg D'Ambrosio's report.

years.

According to the report the traffic flow has improved in these locations, the accident rate has decreased, and the health of the trees has slightly improved. Only minimum maintenance of these small greenbelt areas has been necessary. They will be constructed to look like part of the adjacent property.

The success of the "Forestry and Parks Plan, Mini-Parks - Greenbelt Improvements - Parks and Recreation" proposal hinges on its acceptance first by the Planning Commission and later the City Council. At present parking is on the top of the Planning Commission's list of things to do, and the idea of transforming space on streets into mini-parks or greenbelts is not a priority item.

D'Ambrosio realizes this is the case.

"I'm sympathetic to the parking problem, but because I'm the city forester and protector of the city's forest and

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July 8, 1975

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Maestro Sandor Salgo by Ansel Adams

Focus

on the arts and entertainment

Gopher Albitz — from jazz to jewelry

By CHRIS KELLER

Gopher Albitz was born and raised on the street car tracks in Los Angeles. He left nine years ago and headed north for the Monterey Jazz Festival. When he stopped for the night at the Redwood Lodge in Big Sur he found many of the jazz musicians staying there too, jamming all night long.



"Why bother going to the jazz festival, it was all there," he explains.

So Goph (which is short for Gopher, the name he received as a buck-toothed kid) decided Big Sur was the place for him.

"I didn't know how or why, but I wanted to stay."

Since then he has become one of the better-known Big Sur artisans, famous for his fine jewelry which is sold in Big Sur and Carmel.

Goph was introduced to jewelry-making almost by accident. He had never made anything before.

"The only jewelry I wore when I lived in L.A. was a toe ring. That was a status symbol because it meant you had to go bare-foot all the time."

Having made the decision to remain in Big Sur at all costs he was working as a dishwasher at Esalen when a friend arrived from Los Angeles and announced he would make jewelry to sell at an upcoming music festival.

The friend asked to borrow Goph's tool box, and "lo and behold, I discovered I had a tool box full of instruments for making jewelry."

He began sand-casting, pounding out quarters, and collecting bits of jade from Jade Beach after storms.

Today his technique and materials have become more sophisticated. He works with silver, gold, ivory, hard woods, and semi-precious stones such as lapis, opal and Persian turquoise. His favorite precious gems are the beryls; emeralds, aquamarines, morganites or yellow beryls. He also works with diamonds, preferring clusters of small ones around a large colored gemstone, rather than single large diamonds.

He had many return customers for whom he does custom hand-fabricated pieces, as well as manufacturing pieces through a



process called "lost wax" casting. The latter method enables him to manufacture the same piece a number of times.

The lost wax method entails carving a piece of wax exactly the way the piece of jewelry is to be done. The wax is then placed in a can, which is filled with dental plaster. When the can is heated the wax melts and runs out the bottom of the can, leaving the impression.

The method is so precise that even a careless fingerprint on the wax will come out in the case, and on the finished metal piece.

As far as design, Goph works at extremes. "I do either real contemporary with clean sharp lines, or real old fashioned pieces that are baroque, scrolly, and full of googaws," he explains.

At one time he put curlicues on everything. "That was my way of making things fancy, but since then I've changed as I've perfected my craft."

He is adamant that his is definitely a craft, not an art. "To me executing a fine piece of jewelry is a craft; there are too many artists around here anyway," he laughs.

In the last year and a half he's found there has been an increased market for silver jewelry.

"The price of gold jumped from \$36 to \$100 and the inexpensive gold ring disappeared from the market. That's when I started working heavily with fine sterling silver. It filled the void."

Before the 1973 landslides in Big Sur, Goph had a studio where his work was displayed. That was washed into the sea. But recently he and two partners, Elliot Katz and Bob Danzer, have opened something called Jonathan Concept Tu in Seaside which is a combination deli, plant store, book shop, and gallery where Goph's work and that of other local artists is displayed and sold.



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Sunset Views:

By FRANK H. RILEY
Director, SCCC



By the time you read this the first program of the Forest Theater Sunday Afternoon Series will have been completed, and the first concert of the 38th year of the world-famous Carmel Bach Festival will be only hours away. And then, just a few days further along in the week, the Forest Theater Guild's 1975 production, "Taming of the Shrew," will have its opening night at the Forest Theater.

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Wies Norberg

The Forest Theater Sunday programs began with **Stainless Steel**, a steel drum band, on Sunday, the 6th. I hope you were there to enjoy an unusual program. This week — Sunday, the 13th — is the annual Scottish program at the Forest Theater. The pipes and drums of the Black Raven Band of San Francisco will parade from Sunset Center to the Forest Theater at 1:30 p.m. and their gala stage show of band music, dancing, and songs will begin at 2 p.m. Admission is free, and we hope everyone will come to hear the concert.

The first Bach Festival concert is scheduled for 8 p.m. on Monday, the 14th, in the Sunset Center Theater. Sandor Salgo Music Director and the 1975 roster of artists includes many old friends as well as several "first time" soloists and performers. I am told that only a limited number of tickets remain available, but there are some, and you can get them by coming to Room No. 11 here at Sunset Center or by calling 624-1521. Remember that the brass ensemble plays in the patio before each concert so come a little early and enjoy!



You can get a complete schedule of all Festival activities — lectures, recitals, concerts, etc. at the Festival office - Room No. 11 - at Sunset Center.

The set for the Forest Theater Guild "Shrew" production is completed — some new lighting capabilities have been installed and a fine cast is ready to entertain you beginning at 8:30 p.m. on Thursday, the 17th. The production will play each Thursday, Friday, and Saturday through the summer. Bring a blanket, stroll up Mt. View to Santa Rita, get your ticket at the gate, and enjoy Shakespeare in the old-style Carmel Way.

Because of Bach Festival requirements, most other activities at Sunset Center are — well, I was going to say "retarded," but I guess I had better make it "reduced in number" — that sounds better. However, "Jacques Brel" continues its run at the Community Theatre each Friday, and Saturday at 8 p.m. and each Sunday at 7:30 p.m. Performances are in Room No. 20 which is entered from Mission Street near 8th. For tickets call 624-2669, or get them at the door before each performance.

Also, the Tuesday Duplicate Bridge games at 10 a.m. in Room No. 4 will continue through the summer. Bring a partner if you have one; or, if not, Bob Hansen, the game director will find one for you when you arrive. Duplicate games are open to all interested players.

Our announcement for the 1975-76 Carmel Festival of Dance, which will feature an international theme this year, with dancers from Tibet, Spain, Poland, and Tahiti appearing on the Sunset Center stage, has gone out in the mail; and orders for season tickets for this most exceptional series are now being accepted at the Sunset Center Manager's office. Stop in soon and order yours.

CARMEL ART GALLERIES

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8 and 9 GALERIE DE TOURS

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19 HELEN BARKER GALLERY

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20 THE RON GRAUER GALLERY

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26 GALLERY SIX

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27 THE OPEN DOOR GALLERY

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THE MUSIC CORNER

By IRVING W. GREENBERG

NEW RECORDINGS

VAUGHAN WILLIAMS: SIR JOHN IN LOVE (Soloists, John Aldis Choir, New Philharmonia Orchestra conducted by Meredith Davies — Angel SCLX-3822 - 3 discs).

Vaughan Williams composed Sir John In Love between 1924 and 1928. The libretto of this opera was based on the Merry Wives of Windsor of William Shakespeare, and is by the composer himself. When Vaughan Williams needed arias and choruses, he interpolated Elizabethan lyrics, with astounding success and erudition. Shakespeare's great comic creation, compounded of masterly contradictions of pathos and farce, is a perennial challenge to actors, and the music has added an extra dimension to an already larger-than-life character in the person of Sir John Falstaff. The composer combined the special atmosphere and appropriateness of the traditional times with his own folk-song-inflected style, creating a harmonious whole.

Thus, there resulted a naturalness deriving from his affinity with the Elizabethan age. There is a leisurely dramatic tempo in this music, which rumbles and glows, and is beautifully sweet, thus making Falstaff a more, genial, expansive and lyrical than that of Verdi. In addition, Vaughan Williams was concerned also with the wider aspects of the play as a portrait of English bourgeois society at that particular period in English history.

The opera is one of this composer's most melodious scores, full of vitality and charm, and is orchestrated with a skilled, deft and light hand, always colorful and often extremely beautiful. There is a variety of moods, from broad comedy to rapturous romance. Falstaff is characterized not only with conceit, but also with a certain touch of dignity. Some of the characters other than Falstaff are also filled out and developed, making this opera a more contiguous one. The folk tunes, including a French Chanson, are quoted during the opera, ten in number; also a psalm tune, as well as two English folk dances.

This is a premiere recording of this work, and some of the finest and most pristine English operatic voices have been employed for the various parts. In the title role of Falstaff, is Raimund Herinx; John Noble is Mr. Page; Wendy Eathorne is Anne Page, his daughter; Felicity Palmer is Mrs. Page; Elizabeth Bainbridge is Mrs. Ford; Robert Tear is Fenton;

Helen Watts is Mrs. Quickly; Robert Lloyd is Mr. Ford; and Richard Van Allan is Pistol. Raimund Herinx, one of the most prestigious of the British vocalists, imbues the role of Falstaff with dramatic characterization, as well as fine tonal coloration. His approach to this role, although bearing the attitude of a lovable buffoon, still maintains an attitude of conceptual and innate dignity. His vocalism is beautifully assertive and his diction, articulation, and modulation is superb.

John Noble as Mr. Page and Robert Lloyd as Mr. Ford portray their respective parts with consummate artistry, and compelling tonal implications. Richard Van Allan as Pistol, brings to his role his distinguishing qualities of dramatic insistence and fine vocal requisites.

Felicity Palmer as Mistress Page, Elizabeth Bainbridge as Mistress Ford, and Helen Watts as Mistress Quickly, each contribute their lovely and well-articulated voices and their lyric and harmonic assertiveness to their respective roles.

Robert Tear as Fenton and Wendy Eathorne as Anne Page furnish the romantic element in the opera, with an abundance of exquisite vocalization, and a modicum of dramatic winsomeness.

The other minor roles are equally well conceived, both musically and histrionically.

The John Aldis Choir sings with an impetuous and engaging quality, and in complete rapport with both soloists and Orchestra. The New Philharmonia Orchestra conducted by Meredith Davies plays this beautifully melodious score with rhapsodic lyricism, brilliant intonation, and finely interpretive rendition.

The surfaces on this set are absolutely quiet; the sound is clear, fresh, and all-pervasive. This set is highly recommended, not only because it is the first and only recording, but also because it shows the composer as an operatic stylist of sensitivity, grace, charm, and beauty.

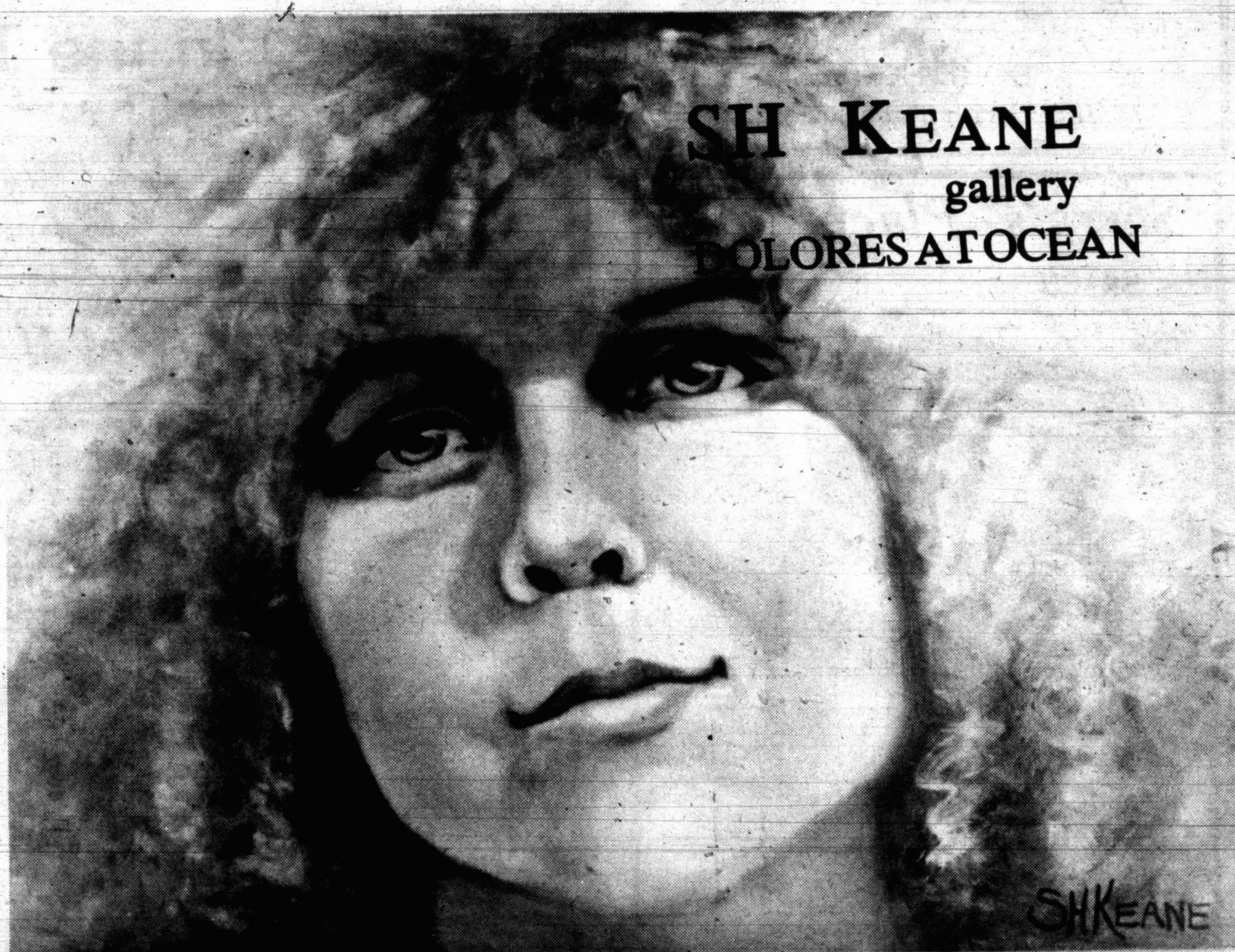
Continued on page 16

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A piggy there was — just a suckling —
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 And the duckling oinked back;
 It set all the barnyard to chuckling!

By a liquored-up fellow named St. John
 Baby came to a ditto girl It. John;
 It first word was, "How!"
 "You're too young to know, now"
 Said its Ma, "but it all came from bt. John!"

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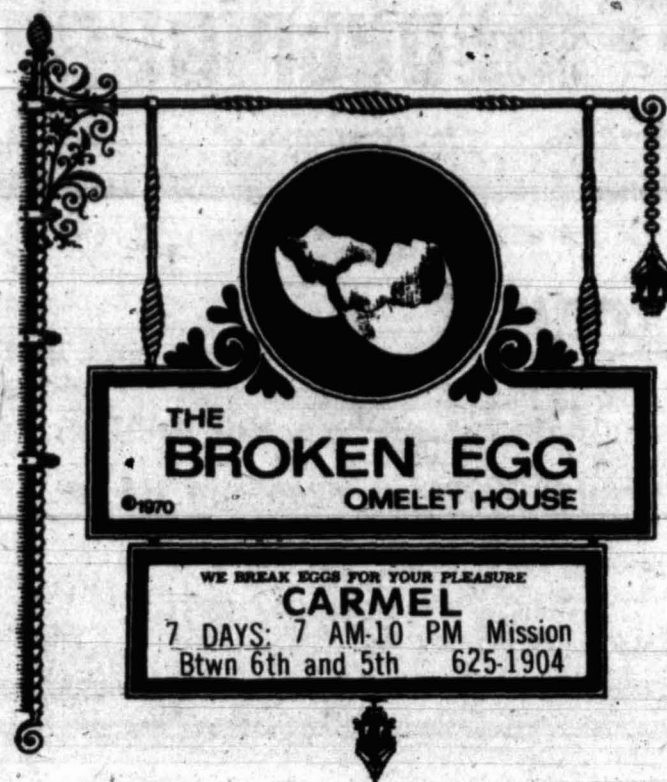
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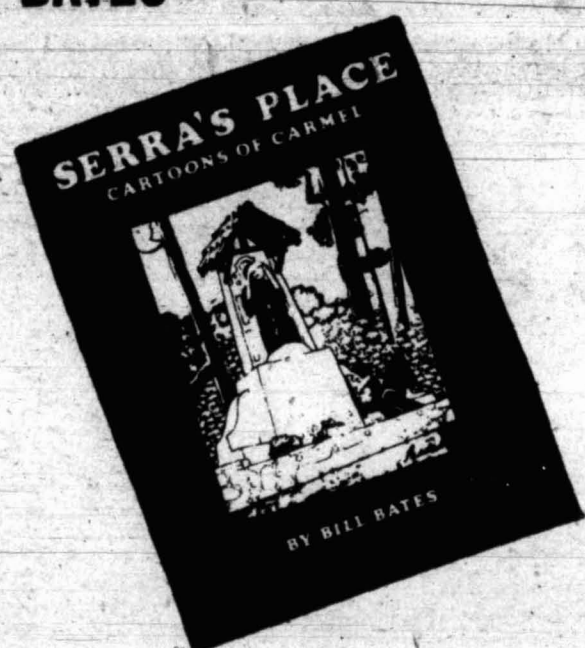
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Out of Town? Order a copy by mail. Send your name and address and \$3.50 for each book ordered to the Carmel Pine Cone, Box G Carmel. 93921

Sunday, July 13, is the date set for the annual Scottish program at the city-sponsored Free Sunday Afternoon Series at Forest Theater on Mountain View and Santa Rita in Carmel.

At 1:30 p.m. the Black Raven Pipe Band of San Francisco will leave Sunset Center and, flaunting their ancient Scottish clan uniforms, complete from McCallum tartan to Highland feather bonnets, will march up San Carlos to Ocean Avenue and thence to Mountain View and the Forest Theater. At 2 p.m. their stage show, including the traditional pipers and drums as well as dancing and singing, will begin.

San Francisco's Black Raven Pipe Band, led by Pipe Major William Cathro, has been one of the foremost pipe bands in California since its inception in 1865. The pipes and drums have ranged throughout the West bringing the authentic music, costume, and dance of Scotland to millions of spectators.

The legacy of Scotland and its people to the relatively young nation of America is

characterized by music, costume, and dance. These three cultural outlets describe the colorful, rebellious nationalism of the Scot.



First Theatre

'In the Toils' a contradiction

By JEFF HUDELSON

It is difficult to assess the new First Theatre production fairly. Two seemingly contradictory facts stand out: first, it is an artistic disaster; second, it is quite entertaining. In the solution of this puzzle, the secret of the melodrama is found.

Playwrighting in the 19th century is almost universally condemned as atrocious. "In the Toils," the new production of The Troupers of the Gold Coast, is typical.

The plot is illogical — but it always continues to move toward an end. There are many action climaxes. The characters, at best, are of one dimension — there is no development or thought of it.

In 19th Century melodrama, everything is simplified — all is black and white. Issues are made clear and clean, there are no gray areas. Because of this, very stylized acting is possible, even necessary, for proper audience enjoyment.

For this is the key. Properly played, melodrama needs no thought on the part of the audience. They are plays designed solely for affecting audience reaction. Melodrama should appeal to the emotions, not the mind. It is meant only to thrill and entertain.

Unfortunately, director Laverne Seeman has not chosen to use the seemingly "camp," but proper stylized acting necessary for a good melodrama. Some of the actors seem to be aware of the necessity for heading in that direction, but Ms. Seeman's leaden hand is stifling it.

As it is, the acting is fairly amateurish. The villains, Jeff Fowell and Dick Wetherbee are both very

consistent in their performances, but want the style necessary to pull "hisses" from the house without effort.

Hero David Fowell sounds like a young John Wayne. He is solid, and paces his lines well. John Sellers plays the slang-spouting second lead with lines like "Drop those pig stickers, or I'll put a slug in your thinker." His character is the most interesting in the play, but he must guard against a tendency to "break."

Kathy Sloan is the resourceful girl who keeps the show moving and is the most successful member of the cast in overcoming Ms. Seeman's direction.

Dina Chapman, the heroine, is good at looking confused. She should be. She needs help in speech (the rhythm is unnatural) and movement.

Morris Elsen is quiet and solid, though not very interesting in his two roles. Sally Richmond and Wayne Edwards would both be greatly aided if they were

more familiar with their lines. Ms. Richmond is the better of the two at

covering, but she should watch her projection.

Still, "In the Toils" entertains. Why? Because it moves and the actors acknowledge the presence of the audience. We become a part of the performance, and get caught up in the spirit of it.

The Olio, reminiscent of the music hall, is a bit better than the show itself. "Poor John," "How Little Nell Founded Los Angeles," the Fowell brothers' patter, and "The Bushes in the Bottom of the Garden" are all very entertaining.

Technically, the costumes were excellent; the sets, attractive; and Ruth Gluck, sparkling at the piano.

For information about "In the Toils" or the shows it alternates with, call 375-4916. There are performances Wednesdays through Sundays throughout the summer, and ticket prices range from \$1.50 to \$3.50.

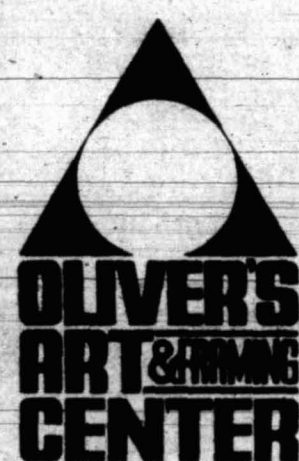
Arts, crafts fair set

Monterey's Custom House Plaza will be the site of a two-day "Arts and Crafts Fair," sponsored by the Associated Students of Monterey Peninsula College and the University for Man, on Saturday and Sunday, July 12-13 from 10 a.m. to 5 p.m.

According to Sheri Pastor, UFM Coordinator, the fair is a benefit for the ASMP which sponsor such projects as student scholarships, loans, community services, speakers and films, and for the UFM, Monterey's non-profit "free" university with offices located on the MPC campus.

Ms. Pastor added that items for sale will include stitchery, leather goods, metal, wax, wood and glass crafts, paintings and sculpture. An added attraction will be the sale of homemade baked goods, including breads, sandwiches, cookies, coffee and fruit juices.

In the event of rain, the fair will be held in the MPC Student Center. There is no admission fee to the fair and the general public is invited to attend. For further information, contact the MPC Student Activities Office at 649-1150, ext. 333.



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op. cit.

THE SHADOW KNOWS by Diane Johnson (Knopf \$6.95, 277 pp.)

Aware that Johnson's last book was the biography of a woman who was daughter to Thomas Love Peacock and first wife to George Meredith; and that it was nominated for a National Book Award in 1973, it's possible to read this novel as a neatly constructed satire on the modern gothic (in which those bodies in the trunk are not cold, they are only doing kinky sex), or like Didion's work, or Anne Roiphe's Sue Kaufman's, Lois Gould's as another of those things about woman as victim.

The protagonist is identified, as in those old Russian novels, by only her initial, N.; and N. is a passive, inert woman in her late 20s, divorced from a lawyer and living, with her four small children (Petey and Polly, India and Ivan) and her maid, in public housing in Sacramento. Victimized by the terms of the divorce, furious with the assumption that she might just as well make a living as a typist, a supervisor at the phone company, or as a nursery school teacher, she's gone back to school to study linguistics.

But life's just one damn thing after another: N.s having an affair with one of the partners in her ex-husband's law firm, and he will keep going back to his wife, and N. might be pregnant; the maid, more sister than servant, alternates between living in and living out with a boyfriend; and there isn't enough money.

In the week of the story, someone is pestering N. with anonymous phone calls, her front door's savaged and a strangled cat's left on the doorstep, the maid's attacked in the laundry room, the car tires are slashed, her husband's old nurse calls now and then to remind N. that she's a "white trash whore," and N.'s best friend seems to think her problems are a spectator sport.

Panicked, and fitfully attempting to analyze the situation while going to classes, ferrying her children back and forth to school, N. slogs drearily through the week until a death forces her to conclude that maybe any action's better than none. She struggles out of her passivity, but, returning home from a confrontation with one of her opponents, she's raped. And, indeed, she feels better afterward because now the dread's gone: she's been raped, but she hasn't been killed; she's been proven to be exactly what she's believed she is, a victim. But now she'll change. Unhuh. Just like Scarlett?

—Richard Webster

Symphony plans Bicentennial concert

A Bicentennial Concert featuring works by American composers is featured in the 1975-76 concert season of the Monterey County Symphony. Gita Karasik will perform Andrew Imbrie's Piano Concerto Feb. 29, March 1 and 2, 1976, conductor Haymo Taeuber has announced.

A wide variety of music will be performed throughout the season, beginning with the symphony's concerts October 5 through 7 featuring cellist Nathaniel Rosen.

Valentin Gheorghiu, pianist, will perform the Liszt Piano Concerto No. 1, E flat Major with the symphony in the Nov. 23 through 25 series. Works by Mozart,

Strauss and Wagner will also be performed in that series.

Violinist Inez Hassman will be featured in Violin Concerto E Minor by Felix Mendelssohn-Batholdy in the January 25 through 27 series which includes works by Brahms and Rachmaninoff.

The Monterey Peninsula Choral Society will perform with the symphony in the April 4 through 6 series when Giuseppe Verdi's Requiem will be sung.

Closing the season will be the May 2 through 4 series which features the Romeros, a guitar quartet. In addition to performing Concerto Andaluz for Four Guitars and Orchestra, the Romeros will be featured in solos.

The concerts are performed in series, with all performances at 8 p.m. The

first performance of each series is on Sunday evenings at the MPC gym-auditorium, the second on Mondays at Carmel's Sunset Cultural Center Auditorium, and the third on Tuesdays in Salinas

at Madonna DelSasso Church, 320 E. Laurel Drive.

Season ticket information is available by writing the symphony association at Box 3965, Carmel, or by calling 624-8511.

'Camille' film scheduled

"Camille," George Cukor's famed 1936 film production which is considered to be "the incarnation of French Romanticism" will be the next screen feature in the Monterey Peninsula College Film Gallery of "Summer Film Classics" on Friday, July 11, at 8 p.m. in the college Music Hall.

"Camille," stars Greta Garbo in what has been called "the single most beautiful performance in the American sound film." The

108-minute MGM movie also stars Robert Taylor, Leonore Ulric and Laura Hope Crews. Admission to the film is \$1 per person.

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A YOUTHFUL and energetic cast is performing the musical; "Jacques Brel is Alive and Well and Living in Paris," every Thursday, Friday, and Saturday evening at Community Theatre. Pictured (clockwise from the top) are Michael Reynolds, Juanda Marshall, Danny Gochnauer, Tina Paradiso, Rudolphe Proctor, and Kathy Collins. Performance time is 8 p.m. at the theatre, located in Carmel's Sunset Center (enter on Mission). For reservations and ticket information call 624-2669.

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Brommer exhibit set at Fireside Gallery

Watercolors from separate trips to Mexico and the Iron Curtain capitals will be featured in the July exhibition of the transparent watercolor collages of Gerald F. Brommer at the Fireside Gallery.

His familiar landscapes of

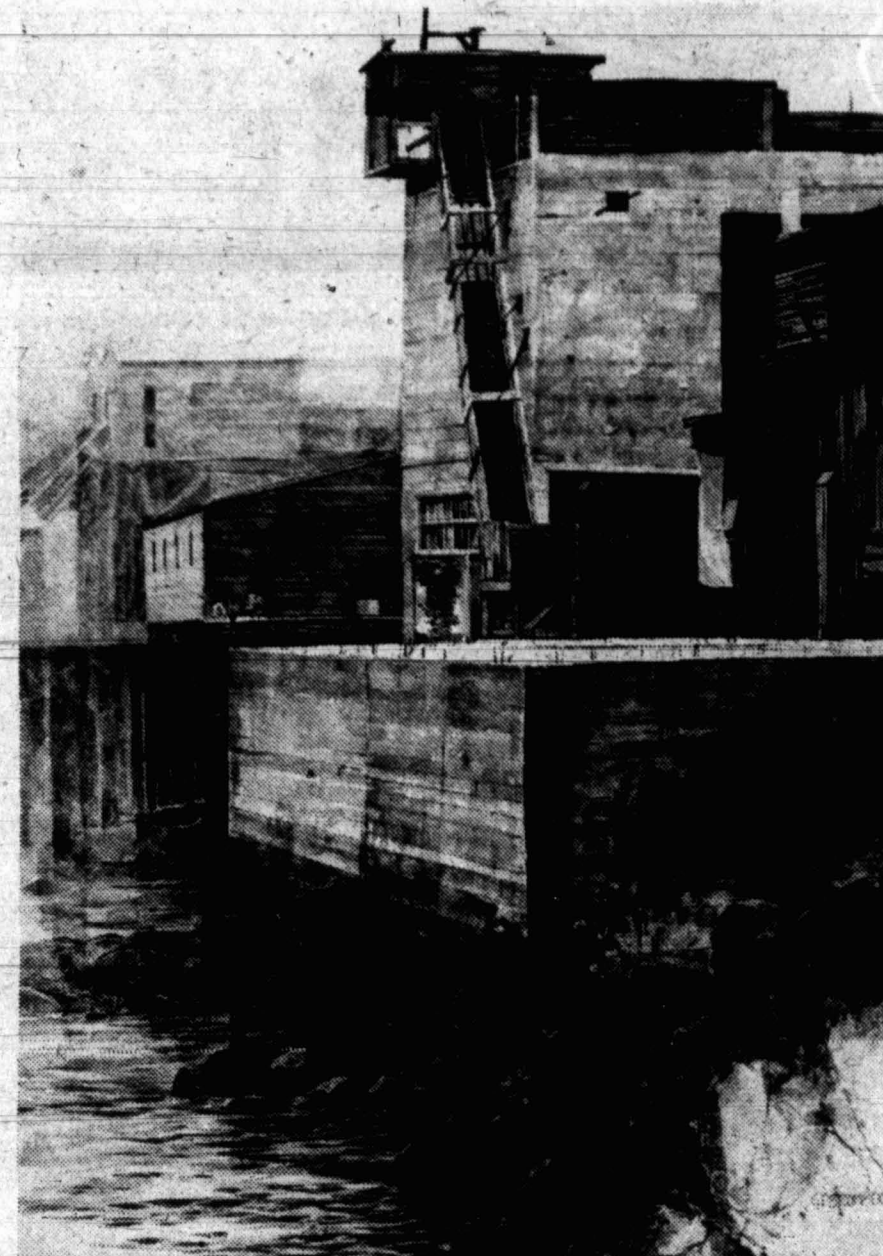
USE PINE CONE
CLASSIFIEDS

the Monterey Peninsula are also included in the exhibit, which opens July 12.

A native Californian, Brommer studied at Concordia Teachers College, Chouinards and Otis Art institutes, UCLA and USC. He is a former president of the National Water Color Society and a member of the West Coast Watercolor Society and a member of the West Coast Watercolor Society and the National Art Education Assn.

He has exhibited in more than 50 one-man shows and been included in more than 150 group exhibitions. Brommer is the author of "Wire Sculpture," "Relief Printmaking," "Drawing: Materials and Techniques," "Elements of Design and Space," and was a contributing editor of "School Arts" magazine.

Recently retired from teaching, Brommer devotes full time to painting, writing and traveling directed toward new subject matter.



"CANNERY ROW," a transparent water color collage by Gerald F. Brommer, is among the paintings on exhibit in July at the Fireside Gallery in Carmel. A champagne reception Saturday will open the exhibit.

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YOUR RETURN IS OUR REWARD

Zantman's to feature Stinski

Painter Gerald Stinski will attend the opening of an exhibit of his paintings Saturday at the Zantman Art Galleries International in Carmel.

Although he studied for the priesthood in earlier life, Stinski found a greater opportunity for relating spirituality through painting.

The simplicity of his work has been acclaimed by numerous critics, and he has been listed in "Who's Who in American Art."

His paintings present moments of calm reflection which make us aware of inanimate objects, delicate cracked eggs, glistening strawberries, battered shoes, jelly beans.

Stinski has exhibited in San Francisco, New York and Europe, and now exclusively at the Zantman Galleries in Carmel and Palm Desert.

Married and with three children, he divides his time between two studios in Marin County and one the cliffs of the Mendocino coast.



"OPEN POMEGRANATES" is one of the Gerald Stinski paintings included in the exhibit which opens Saturday at the Zantman Art Galleries in Carmel.

MPC sets piano ensemble concert

Students in Monterey Peninsula College's summer Piano Ensemble course will present a concert of works for two or more pianists on Sunday, July 13, at 2:30 p.m. in the college Music Hall. Admission is free.

Nohema Fernandez, course instructor, said the works to be performed span three centuries of music written originally for piano duet, two pianos and eight hands at two pianos.

Among the pieces to be heard will be Giles Far-

naby's "Duet for Two Virginals," the earliest published work for two keyboards, Casella's "Pupazzetti," and Smetana's "Rondo in C" for eight hands at two pianos. Pieces by Mozart, Bartok, Arensky, Schumann, Handel, Beethoven, Tansman and Dvorak also will be represented.

The pianists in the ensemble are all advanced students and include Yung-Un Babb, Nancy Brooks, Arlene Bertelsman, Crystal

Lin, Pat de Serpa, Karen Kennedy, Pat Lanini, Nancy Marsh, Lou Mathews, Cynthia Rade, Jeana Sutton, and Emily Williams.

The piano ensemble workshop has not been offered at MPC for several years, but has been reinstated this summer because of renewed interest, Ms. Fernandez said, who is a former student of duopianists Vronsky and Babin and has most recently played two-piano concerts with Carol Erickson.

'Art in Action' exhibit scheduled

"Art in Action" at the Pacific Grove Art Center will feature paintings and graphics by Anita DeCarlo Goldman, Japanese

woodblock prints, and antique photographs from the Pat Hathaway collection beginning with a reception and preview Friday from 7 to

9 p.m.

The woodblock prints, both ukiyoe and modern, are exhibited in tribute to the 70th anniversary of the Feast

of Lanterns, and will be hung in the small gallery.

Pat Hathaway's collection will be hung in the hallway, featuring Pacific Grove's heritage in its centennial year.

Ms. Goldman, who studied at the University of Wisconsin, has exhibited at the Monterey County Painting and Sculpture Competition of 1972, the county fair art exhibit that year, the 16th National Art Roundup in Las Vegas, the county fair exhibit of 1973 and the Natural History Museum's 10th annual watercolor competition in 1974.

Through a special program at her school, she worked with Jack Beal and James Rosenquist in graduate study. Ms. Goldman believes the different media she works with demands "different expressions of my vision. In print, I reach into the shadows of my interior to interpret the familiar. In paint, I work in direct response to the external world."



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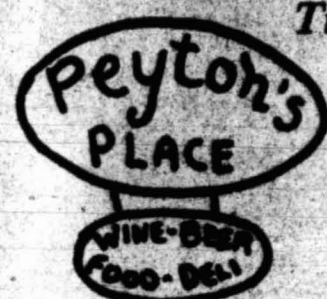
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More Music Corner

Continued from page 11

MESSIAEN: CATALOGUE D'OISEAUX (Yvonne Loriod, piano — Musical Heritage Society-MHS-1423-4-5-6 — 4 discs.)

This work consists of thirteen pieces of varying length, each written in honor of a particular French province, with that province's particular bird serving as the title. Thus, a

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panorama of the area is offered, encompassing the song of the mascot and his neighbors. The changing landscape, the perfumed magic of color and temperature change.

All melodic lines and rhythms in the "Bird Catalogue" are authentic, except for stylizations and idealizations. Although the music itself belongs to the birds, non-ornithological techniques have been incorporated, such as Greek metrics and Indian decitas, to represent unconventional nuances.

The music of Olivier Messiaen, the high priest of mystic harmony, rarely fails to provoke strong reactions, either pro or con. More than anything else, this is probably due to its long time-spans, its intense theatricality, and to a peculiar combination of an extreme complexity with certain formal vagueness. Specifically, his ornithological fantasies are combined with complex rhythmic patterns. These underlying rhythms are, in fact, so involved at times and so immersed in the general aural welter that even a discriminating ear is unable to follow them. Dazzling sonorities are achieved often by the compiling of layers of sound with sustaining instruments.

This music of Messiaen will only find a limited, enthusiastic response from the general record buying public. It is repetitive in its various bird calls and his idiomatic manner of transferring these bird calls into appropriate musical language is difficult to evaluate or to understand. However, this recording of the "Bird Catalogue" does present to that segment of the avant-garde public a new approach in pianistic orientation, incorporating natural sounds into a transliteration of musical conception. From that point of view, it has not only a forceful viability but a distinct *raison d'être*.

Since Yvonne Loriod is Messiaen's wife, it must be assumed that she performs this extended work with a

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definitiveness and a keen awareness of the composer's implications and ideas.

The surfaces are quiet; the piano sound is most sonorous and pervasive. This set can be recommended to those cognoscenti of contemporary music that wish to realize another facet of this art of composition.

RACHMANIOFF: PRINCE ROSTISLAV: THE ROCK: VOCALISE (U.S.S.R. Symphony Orchestra conducted by Yevgeny Svetlanov — Angel-Melodya SR-40252).

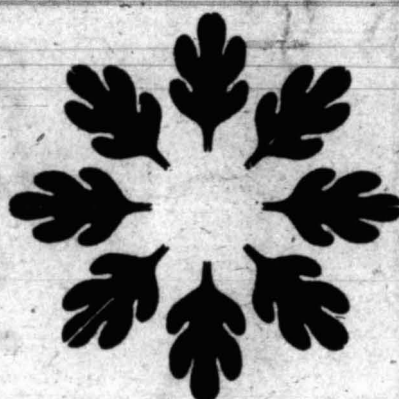
Prince Rostislav, a symphonic poem for orchestra, was composed in December, 1891, and dedicated by Rachmanioff to his teacher, Anton Arensky. Though a youthful work, the composer's predilection for effective tone-painting, which reached its heights in his mature symphonic poem "The Isle of the Dead," is richly demonstrated in "Prince Rostislav." He based this work on a ballad by Alexei Tolstoy, which tells of a prince killed in battle and lying at the bottom of the river Dnieper.

The Rock, Op. 7, a fantasy for orchestra, was dedicated to Rimsky-Korsakov. This work was written under the impression of Lermontov's poem, "The Rock." He chose as an epigraph for his composition the opening lines of Lermontov's poem "The little golden cloud spent the night on the chest of the giant crag." The remainder of the poem details the little cloud's floating away at dawn, leaving the mountain alone in the desert to think deep thoughts and weep. It was composed during the summer of 1893.

Among Rachmanioff's most felicitous scores are his songs. The "Vocalise" from Op. 34, was the last in a cycle of fourteen written in 1912. The "Vocalise" was conceived as a kind of "song without words" in the form of an extended aria. The word "vocalise" means ordinarily an exercise for singers in which the emphasis is on the beauty of tone and phrasing for their own sake. Originally written as a vocal piece for soprano or tenor, in the alternative arrangement for orchestra, Rachmanioff, by extending the boundaries of the lyrical communication far beyond the limitations of the human voice, has achieved a much more compelling effect, and the melody line gains enormously in its haunting loveliness.

The U.S.S.R. Symphony Orchestra conducted by Yevgeny Svetlanov, is exceedingly well attuned to these pieces exhibiting the intense youthful Russian mystique of Rachmanioff. Under these circumstances, they perform with a faithful and evocative rendition, which, in addition, projects a marvellous acoustical and resonant quality, as well as interpretive felicity. The moody, elegiac and introspective eloquence of these pieces are beautifully and eclectically exposed by the orchestra. The harmonic and rhythmic musical contours are clearly delineated, resulting in a performance of luxuriousness and spaciousness.

The surfaces are technically flawless; the sound is brightly suave. This disc is most highly recommended, as it is a good indicator of the early Rachmanioff in his fruitful compositions, leading to his mature stylistic efforts.



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House design appeal denied

After lengthy and graphically illustrated discussion the City Council denied an appeal filed by Mr. and Mrs. Robert Koplan of a decision by the Board of Adjustments (Planning Commission) granting a use permit to Mr. and Mrs. Walter Perkins for exceeding the residential building height limit of 24 feet for their property on the west side of Lincoln between 9th and 10th.

Discussion of the matter dominated the council's agenda and required the rescheduling of several other items planned for the Tuesday evening session. Council heard arguments on the matter for one and a half hours, including testimony from representatives of both property owners and city staff.

Planning Director Robert Griggs initiated discussion by indicating "this particular building has been a

problem for quite awhile." Both the Perkins' existing building and the adjacent Koplans residence exceed current height requirements because they were built prior to the 24 foot restriction.

The Perkins, Griggs said, have an existing non-conforming building which is 25½ feet high. The permit requested would allow raising the building height to 28 feet. The Koplans, neighbors to the north, appealed the Board of Adjustments decision because they felt the submitted design for an addition to the Perkins home would have a dramatic negative impact on their available light and air or view.

The design submitted by Allen Williams, architect for the Perkins, calls for a second gable to be constructed similar to an existing gable.

Purpose of the second gable, according to

Williams, is essentially cosmetic and serves little or no functional purpose. However, the house as presently constructed is non-conforming in driveway grade (over 15 per cent maximum slope) and has a drainage problem due to existing city roadway and terrain. In order to eliminate current non-conforming aspects of the building, Williams said the design for raising elevation of the facility had been submitted. He emphasized the ruling of the Board of Adjustments which voted 4-1 in favor of granting the permit.

Williams also testified that because the design submitted called for the additional gable it was subject to approval by the city. However, he said, had he designed a flat roof with the same height limitations, no legal approval would have been

Continued on page 24

Dance festival funding approved

A portion of the Cultural Commission's budget for production of the annual dance festival was approved by the City Council at its adjourned budget session Wednesday, July 2.

The council in a 4-1 vote (Councilman Gunnar Norberg dissenting) approved the expenditure of \$13,050 for support of the dance festival. Frank Riley, director of cultural and community activities, appeared before the council with an urgent request for approval in order that the dance festival schedule for next season can be finalized. Riley explained, "Contracts need to be signed," and if not acted upon immediately promoters would schedule the desired acts in other cities.

Councilman Norberg, in

dissenting, suggested the city better spend its money on supporting local talent and not imported acts. He questioned price of the dance festival season and said he felt tickets had been priced outside the limits of many Carmelites budgets.

Riley testified that little money is actually expended by the city on the program since tickets sales make it nearly self-supporting. In past years, he said, revenues coming in from the dance festival have been increasing minimizing the actual city expenditure. Riley also indicated popularity of the festival has grown appreciably and projected revenues should approximate the budget request.

In other action the council:

—approved step increases for city employees who merited them according to established guidelines of longevity and service. Some discussion ensued on the wording of the resolution because department heads were lumped in with staff employees and the council took action to separate the two factions in the resolution. A procedural error, as explained by Councilman Norberg, allowed the department heads to recommend themselves for the step increases, instead of having the council make that recommendation.

—discussed the city's glass recycling program and attendant expenses. Councilman Mike Brown said other cities on the Peninsula were beginning similar programs and Monterey seems to be the only remaining holdout. The council questioned the budgeted amount of \$1,152 for support of the program (primarily delivery expenses) when the glass is actually sold at a profit by the charitable group in Salinas which processes it. Councilman Brown said once all cities on the Peninsula were involved in the program it would allow establishment of a recycling center for Peninsula cities and any profit made on the program would then be distributed accordingly.

—heard an explanation of the budget by assistant city administrator Ralph Cowen which outlined increases built in to the 1975-76 proposal. Cowen said the overall budget increase totals one per cent higher than 1974-75, including revenue sharing funds. Without consideration of those funds the budget increase is nine per cent. Cowen said, but a salary increase of 10 per cent means that there has been a net drop in other operating expenses of one per cent.



MRS. SAM MARINKOVICH of Carmel, a Meals on Wheels volunteer, delivers a tray full of lunch, dinner, and breakfast to a Carmel couple who are house bound. The Meals on Wheels program currently serves 25 senior and disabled persons in Carmel alone.

Meals on Wheels

Help for the elderly

By CHRIS KELLER

A volunteer from Meals on Wheels rang the doorbell of a little house at the north end of Dolores last Monday morning. Through the window this reporter watched as an old man in a bathrobe began to rouse himself from his armchair on the second ring.

He gripped the arms of the chair and tried to pull himself out of it. After several attempts he was up, but stumbled and fell to his knees. He clutched the edge of a table and laboriously pulled himself up again.

We watched through the window but the door was locked, making it impossible to enter and help him. The volunteer patiently held the tray of food as the man slowly struggled and stumbled toward the door.

After opening it he tripped once again cracking his head

against the wall. The volunteer helped him to the chair and unloaded his lunch, dinner, and next day's breakfast on the table.

"Are you all alone?" she asked. "Does your doctor know you're not feeling well? Are there any relatives you would like me to telephone for you?"

The man said yes, he was alone, no, his doctor was out of town, and his relatives had already come and gone.

For a few moments we listened as he talked about his recent surgery and his infected pancreas.

"I just started on Meals on Wheels three weeks ago. I like to cook," he explained, "but I think I have a little flue and just haven't been able to do much."

The volunteer asked once again if there was anyone she could telephone for him. When he said no, she

Continued on page 27

CARMEL PUBLIC MEETINGS

CITY COUNCIL (624-2781)

Regular monthly meeting — City Hall Chambers — 8 p.m. August 5.

PLANNING COMMISSION (624-6835)

First regular bi-monthly meeting — City Hall Chambers — 7:30 p.m. July 10.

HARRISON MEMORIAL LIBRARY BOARD (624-4629)

Regular monthly meeting — City Hall Chambers — 7:30 p.m. July 10.

CULTURAL COMMISSION (624-3996)

Regular monthly meeting — Room 3, Sunset Center — 7:30 p.m. July 28 (tentative).

FORESTRY COMMISSION (624-3543)

Regular monthly meeting — City Hall Chambers — 2 p.m. August 12.

CARMEL UNIFIED SCHOOL BOARD (624-1546)

Public hearing on the budget — Middle School Library — 7:30 p.m. August 6.

CARMEL SANITARY DISTRICT (624-1248)

Regular monthly meeting — Carmel City Hall Chambers — 7:30 p.m. July 14.

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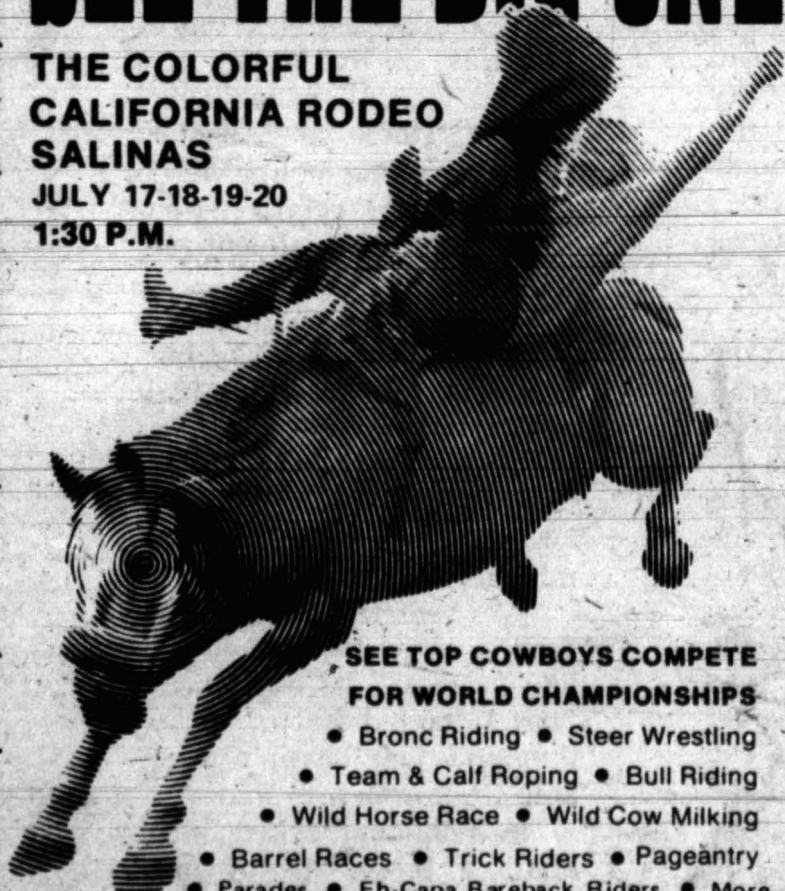
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Carmel life

Chris Keller, editor

Notices of community events are solicited for the Calendar. Material submitted should be brief, typewritten and brought to the Pine Cone office no later than one week prior to desired publication date.

Calendar

HIDDEN VALLEY CHORALE

Next Sunday the Hidden Valley Chorale will sing the 11 a.m. eucharist in All Saints Church at 9th and Dolores Streets. John Waddell will direct with Robert Forbes as organist. Fr. David Hill, rector of the parish, will celebrate and preach. The public is invited.

WWI VETERANS

The Veterans of World War I will hold their regular monthly meeting Saturday July 12 at noon at the Monterey Neighborhood Center Lighthouse and Dickman in Monterey. Commander Ray Faulkner will preside and presiding with the Auxillary will be Thelma Stohr. The ladies as usual will prepare a luncheon meal and all WW I Veterans are invited as their guests. Topics to be discussed are the proposed Commissary price increases and also the reduction in Survivor Benefits for surviving widows.

PRINTMAKING WORKSHOP

Dick Crispo, a local artist who has devoted much of his energy to sharing his craft and skill with children, will lead a workshop in printmaking for 12 children, 8 years and older at the Learning Company in Carmel. He will explore a variety of ways to make prints, using an assortment of materials such as cardboard, blue, string, packing styrofoam, rubber stamps and whatever else is available. The cost of \$20 includes all materials. The class will meet each weekday from Monday, July 14 through Friday, July 18, from 9 a.m. to 11 a.m. For more details, call David Schwartz, 624-0157.

CROCHETING CLASS

Registration is now in progress for a new six-week crocheting class offered at Monterey Peninsula College, and class is scheduled to begin Saturday, Sept. 6 at 9 a.m. Helen McCaig, class instructor, said students will be taught to crochet everything from ties, afghans and shawls to vests, sweaters, skirts and tops. Included will be the versatile and "foolproof" granny square. Ms. McCaig said. The registration fee is \$8 and materials will cost approximately \$1 and may be purchased from the instructor. For more information on this and other MPC Community Services courses call 373-5522.

CCAA EXHIBIT

The Central Coast Art Association had five members represented in the 23rd Annual Mother Lode National Art Exhibition held at Sonoma June 22 to July 5. Selected to be hung in the competition by juror Henry Doane of Oakland were: Eleanor Guttridge, Rosemarie Manke, and Tina Roberts of Carmel, Margaret Roberts of Pebble Beach, and Shirley Sullivan of Pacific Grove. Rosemarie Manke received 3rd award in the watercolor category for her painting entitled "Fun With Fruit."

LIBRARY MEETING

Mrs. Pat Sippel, president of the board, has announced that the Library Board meeting of July 10 will have a closed session.

Lopez-Thompson engaged

The engagement of Lawrence Howard Thompson of Carmel and Lillian Margarita Lopez of Alhambra has been announced by the mother of the bride-to-be, Mrs. German S. Lopez of Alhambra.

Lawrence is the son of Mr. and Mrs. Ralph W. Thompson of Carmel, and grandson of Mr. and Mrs. Ralph W. Thompson Sr. of Pacific Grove. He is the brother of Mrs. James (Nancy

Thompson) Eskilson of Santa Barbara, and Robert, Douglas, William and Beth Thompson, all of Carmel.

He is a graduate of Carmel High School, University of California at Davis, and U.C.L.A. Law School.

The bride elect studied at the Merici Academy in Cuba and is presently a student at UCLA. The couple plans an August 9 wedding in Pasadena.

sion from 7 p.m. to 9:15 p.m., for the purposes of interviewing candidates for the position of Head Librarian. Items on the regular agenda will be taken up at 9:15 and the public is invited to attend at that time.

FREE INVESTMENT LECTURE

"How to Start Investing" is the title of an investment lecture to be presented without charge by Dean Witter & Co. on Thursday, July 10, starting at 7:30 p.m. It will be held at the firm's Monterey offices at 750 Del Monte Center.

PWP MEETING

Parents Without Partners will have an executive board meeting July 10 at 7:30 p.m. Invitations are extended to everyone interested in the PWP Chapter. For information, telephone 649-4732.

CAR WASH

Carmel High School cheer and song leaders are sponsoring a fundraising car wash on Saturday, July 12, from 10 a.m. to 5 p.m. in the CHS parking lot.

WOMEN AGLOW

The Women's Aglow Fellowship of the Monterey Peninsula will meet July 12 at 9:30 p.m. at the Monterey First Presbyterian Church, Alta Mesa and Eldorado, in Monterey. Mrs. Helen Hosier, Christian author and educator, will speak. Information, 624-5238.

Scouts get awards

Twenty-six Scouts of Troop 32, Carmel, received progress awards, merit badges and skill awards during the month of June 1975.

Scouts earning progress awards were Eric Smith, Second Class Scout; Nigel Cooper, Tenderfoot Scout; Frank Shoemaker, Tenderfoot Scout; Ian Duns-muir, Scout; Bradley Gray, Scout; Daniel Hu, Scout; Marty Hudson, Scout; Carl Still, Scout; Geof Tibbitts, Scout; and Andy Waterfall, Scout.

Individuals earning merit badges were Jeff Burroughs, Pets; Van Crego, First Aid; Pete Woodward, Camping; Ross Brown, Citizenship in the Community; and Steve

Wright, Citizenship in the Community.

Persons earning skill awards were Bill Cash, Environment, Hiking; Jim Cash, Camping; Colin Cooper, Environment, Hiking; Ian Duns-muir, Hiking, Swimming; Bret Graham, Environment; Kenneth Johnston, First Aid; Peter Lloyd, Environment; Andy Robinson, Cooking, Family Living; Van Crego, Cooking; Nigel Cooper, Environment, Family Living, First Aid; Chris Rasche, First Aid; Eric Smith, Environment; David Upham, First Aid; Jeff Williams, Camping, First Aid; Pete Woodward, Cooking and Daniel Yoshizato, Citizenship, First Aid.

NASCOPE benefit set

"Wanted posters" displayed at various Peninsula businesses are being used to acquaint area residents with a new prison-community transition program sponsoring a benefit here Friday.

NASCOPE, the National Scientific Committee on Prison Evolution, a franchise tax exempt organization, is comprised of Soledad correctional facility inmates and local citizens who wish to reform the prison system. One of the projects is a nine-part transition program back to community life from the prison system written by Soledad inmates.

An evening of wines, hors d'oeuvres and live entertainment will be held from 8 p.m. Friday at the

new Monterey Peninsula Winery on the Monterey-Salinas Highway near the Del Rey Oaks exit.

Guests will have an opportunity to talk to NASCOPE members about the goals of the program and provide input into new programs.

Donations are \$5 per person. Door prizes include a five-minute broadcast interview with KMST television personality Jean Darragh, who is one of the board of directors for NASCOPE.

Contributors to the benefit affair include the winery, Serena Underwood of Peninsula Music Co., the Mediterranean Market in Carmel and the Carmel Safeway.

Carmel charivari

By PAUL SIDONE

The Great Jacqueline Sweepstakes

Whom will Jackie Bouvier Kennedy Onassis marry next?

I propose to run the GREAT JACQUELINE SWEEPSTAKES open to the residents of the Monterey Peninsula. The rules are simple. Send five dollars and the name of Jackie's next consort to the office of our editor and when she takes a husband, the winner takes all. In the event of more than one correct answer, the prize money will be divided proportionately, less my commission for thinking of the idea in the first place.

To enable my readers to participate more fully, I now intend to provide them with the inside info. on the probable starters for this epic event, a kind of scratch sheet:

HER HAIRDRESSER AND HER TENNIS PRO.

As the the two most important male appendages of the modern affluent American matron are, of course, her hairdresser and her tennis professional; the one providing shampoo and soft soap, the other love games and rapid service, their chances should not be dismissed lightly.

FRANCIS FORD COPPOLA.

Following the example of Sophia Loren who married Italian movie producer, Carlo Ponti, she might marry Coppola to ensure her starring in his next production, 'The Godmother.'

HENRY KISSINGER.

For time the idea of going a-junketing with Henry all over the place was appealing. However friends say that the glamor has gone out of Henry's prospects since the rumor that he has been offered a position on the board of an Arabian Corporation which manufactures Christmas trees for sale in Israel.

RICHARD BURTON.

Now that Richard is free again, it is not impossible that he fancy himself playing Petruchio to her Katherine. However in today's theater of the absurd, a better casting might be Richard playing a Rabelasian Romeo to Jackie's jaded Juliet.

KING OF SAUDI ARABIA.

The new king is in contention by simply being an Arabian Night's king of untold wealth. There are many who believe that Jackie could tell the king as many fascinating stories as Scheherazade but to effect a metamorphosis from Jackie to Genii might be too great a price for a wife to pay who, after her marriage, found that she was only part of a connubial set.

THE KHUR OF KHASDOWN AND GETEWEH.

I know my friend, the oil rich prince, has toyed with the idea of offering Jackie her own sheikdom to set up her own Camelot. However, Khur that he is, he decided that he was no LANCELOT and that since a CAMELOT on his VACANT LOT would COST A LOT, he would buy an OCELOT - it's cheaper.

So there, dear readers, is the scratch sheet of probable starters. However, it is alleged by the cognoscenti of the jet set, that marriage might not be on her immediate agenda. With her marital millions, she

might instead buy Del Monte Properties. Don't laugh. It's not impossible. A woman who could capture a husband by singing, 'Every Nice Girl Loves a Sailor' in a sailor suit, could do anything.

Del Monte Forest would then become Del Monte Bois and Lady Jacqueline Des Bois, its new suzerain. In Milady's fiefdom, there would be no common stock, only preferred, no tourists, only feudal retainers - with the Seventeen Mile Drive becoming a moat to keep out the hoi polloi.

Del Monte Lodge would become Camelot on the Pacific, a court of courtly love, predicated on a recognized social aristocracy of oil barons, tennis professionals, hairdressers, pop stars and guru wallahs, thus excluding those of impoverished station.

If this were to happen, it would not be so easy to obtain the Lady Jacqueline's hand in marriage. I mean Queen Guinevere expected a deed or two of derring-do from her knight errands and the new Chatelaine of Camelot would expect no less. Why making a play for Milady would be a bigger event for swingers than the Crosby Pro Am Golf Tournament ever was!

Impractical idea, you scoff. Every con artist, crook and fortune hunter would gate crash the new Camelot and beg to sit at Lady Jacqueline's Round Table of Del Monte Bois.

Not so. Anyone who aspired to become her King Arthur would have to prove his worth by vowing courtesy, humility, and service to his lady love according to the chivalric tenets of Courtly Love.

I mean can you imagine one of our crop of radical revolutionaries being interested in picking up handkerchiefs, no matter how provocatively dropped by the damosels of Camelot? Or a hit man for the Mafia being asked to prove his skill with the long bow, before he can take his place at the Round Table? Or one of our more ferocious felons being asked to qualify on the lute, by composing a madrigal to his lady before he can be socially acceptable? Or one of our Watergate politicians being commanded to prove his chivalry by making a crusade to one of those Yvonne De Carlo Middle Eastern countries to find the Holy Grail?

To get back to the sweepstakes. There are also many consolation prizes that can be won. For example, if you guess correctly that her next spouse will be a Central Intelligence Agent, you win a handsome pair of dark glasses; a Scotsman gets you what he wears underneath his kilt; royalty nets you a fish slice; a guru a string of beads; whilst for a dedicated revolutionary, you are entitled to a false beard, a set of bushy eyebrows, and a brief case for holding manifestos.

And finally dear reader, before you send in your money for the Great Jacqueline Sweepstakes, I should caution you that our lady may be a non-starter and never marry again. What with the depression, inflation, and the rising cost of Versailles, nobody can afford her.

Del Monte donates land to RLS

Del Monte Properties Company has officially deeded 6,850 acres of land to Robert Louis Stevenson School in Pebble Beach.

This land, previously leased

to this boys preparatory school, consists of 25 per cent open acreage and 75 per cent improved property, providing space for the following buildings: the

academia building, the library, a science building, the S.F.B. Morse fine arts building, and the school's auditorium.



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Rancho Shopping Center



THE CHRISTIAN SCIENCE reading room in the Court of the Golden Bough on Ocean Avenue. No date available. (photo from the Pat Hathaway collection)

REMEMBER WHEN?

50 YEARS AGO:

From the Pine Cone

July 25, 1925

Those who were here two years ago will remember with delight the inauguration of the Carmel Circus. Mrs. Phil K. Gordon first conceived the idea, and with the very material assistance of George Kegg, it was carried to a happy and frolicsome conclusion.

This year, Mrs. Gordon and Perry Newberry make up the energetic team that will probably produce the most interesting and spectacular entertainment that Carmel has yet seen.

The tourist arriving in Carmel alights from his machine, stretches himself and says to the nearest shopkeeper:

"And where are the writers and artists?"

One nice little Nebraska school teacher recently asked:

"Do you have a special district for them? Are they segregated?"

"Oh, no," was the airy response. "We let them live all around."

Perry Newberry guarantees to pull all the talented ones out of their hiding places and put them on exhibit in the Carmel Circus next Saturday. The home people may gloat and the strangers may look their fill. Many startling — and unique — characters of history and literature will be represented, including a more or less faithful characterization of a bobbed-hair Lady Godiva. Writers, sculptors, painters, retired business men, actors, riding masters, restaurant keepers, will all be there. There will be rampant lions, couchant tigers and educated bears.

25 YEARS AGO:

From the Pine Cone

July 14, 1950

The distinguished Alfred Frankenstein, musicologist, music and art editor and critic for the San Francisco Chronicle, returns to the Carmel Bach Festival as its Lecturer, a contribution to the Festival program he first made in 1938. Alfred Frankenstein has become one of the beloved "permanents" of the Festival scene. No one receives a warmer welcome

back each year, and his lectures on the music of the week, given in the Woman's Club, are of absorbing interest to the Festival subscribers, illuminating and clarifying the programs.

Mr. Frankenstein has recently returned from New York, where he was doing some research on material for his forthcoming book, *After the Hunt*, which has been appealing piecemeal in such publications as *Magazine of Art*, *Art Bulletin*. It was for his brilliant work on the American still life painter, William Harnett, that Alfred Frankenstein was for two years awarded Guggenheim Fellowship.

10 YEARS AGO:

From the Pine Cone

July 15, 1965

Since last Friday, the Mayor of Carmel has a staff of authority sent to him by the City of Palma de Mallorca in Spain. The gold-headed "baston de mando" was brought to Carmel by Senor Antonia Vidal-Gabas, consul general for Spain in San Francisco.

In November of 1963, the week of the assassination of President John F. Kennedy, Sr. Maximo Alomar, Mayor of Palma, was in Carmel in connection with the 250th anniversary of the birth of Fra Junipero Serra in the City of Petra on Mallorca. He visited Carmel Mission Basilica where Fra Serra, founder of the California missions, is buried, and was entertained by the city of Carmel. He also renewed his friendship with the then Mayor of Carmel, Eben Whittlesey. Earlier the same year, Mr. Whittlesey, as a guest of the Spanish government, visited Petra, Carmel's sister city, also attended ceremonies marking Fra Serra's birth in Palma.

In his letter telling about the staff of authority, Mayor Alomar of Palma stated that during the two visits, "active friendship and warm feelings" had developed between the two cities. He added that this friendship would no doubt have pleased Fra Serra greatly — "he is ours as much as yours."

Sr. Vidal in making the presentation of the staff to Mayor Blanks in city hall last week, also stressed the link between Spain and California because of Fra Serra, who taught "what really matters in life, simple things." He emphasized that the gold crests of the two cities on the head of the staff were "a symbol of respect and gratitude to the people of Carmel" and the city's mayor.

Mayor Blanks, in accepting the gift said that in future Carmel "will reciprocate in many ways" the ties between Carmel and Spain.

PARTY PLANS

Cuban recipes

By PHYLLIS JERVEY

From the chapter in my "Rice & Spice" about the Washington Whirl, international cuisine seems to work better when under pressure. But I like a leisurely pace, something I have done many times before serving to guests. This was the case when I was a member of the White House Spanish Study Group. To maintain his mature students' real interest in actual studying, the professor, an energetic B.C. (Before Castro) Cuban prepared a monthly luncheon at various Latin-American Embassies climaxing at the White House.

The members took turns cooking "a la española." Both Mrs. Truman and Mrs. Eisenhower were enthusiastic pupils.

Shall I tell you how we cooked at the White House? Eight of us actually worked in the spacious completely modernized large kitchen. The permanent cooking staff stood by while we "cooks for a morning" took over under el profesor's directions. I was told to stand up on a chair and stir the huge pot of Picadillo. Then tranquilly came Mrs. Truman in blue to match her eyes. Instead of my jumping down to greet this friendly First Lady, Mrs. Truman thoughtfully took my hand so I wouldn't fall. She is the most composed, without artificiality, person I have known.

At one o'clock our Cubano Almozo (luncheon) was served in the State Dining Room. We pro-tem cocineras, including wives of Cabinet and Senator's, with a few Army and Navy ones, had taken time to make themselves presentable. The setting of dark oak panels, crystal chandeliers and flower decked tables, each seating six, was refreshing especially after the morning's unaccustomed trabajo. Lincoln's portrait looked pensively at us as though approving of this "with it" Latin American fiesta in the "President's

Church of Wayfarer appoints new minister

"Measure of a Man" will be the Sunday sermon title of the newly appointed minister of Carmel's Church of the Wayfarer, the Rev. Dr. Paul R. Woudenberg, according to Dr. Herbert Myers, chairperson of the pastoral committee. Caterina Micieli is summer soloist at the 9:30 and 11 a.m. worship periods.

Mr. Woudenberg recently moved his wife, Emily, and two small daughters, Elizabeth Lee 3, and Mary Catherine 5, from Santa Monica, where he was pastor of the First United Methodist Church, to his Pebble Beach residence at 1041 San Carlos. Having been a Peninsula summer visitor for several seasons, he is well known in the community as a member of the local Bach Festival Board of Governors and a judge of the Pebble Beach Concours D'Elegance since 1970. He is a Rotarian and a member of the Santa Monica College advisory board.

His resume lists a number of church and civic achievements and responsibilities in New England and Southern California. A cum laude graduate of the Boston University School of Theology in 1952, he earned his doctorate at Boston University in 1959. He has served as president of the Los Angeles Big Sister League and as Deputy Sheriff of Los Angeles County, and he is a former member of the Long Beach Park Commission and the Los Angeles County Nar-

cotics Commission.

Among the new Carmel minister's hobbies are classic cars (he brings seven of them which he rebuilt to Pebble Beach), skiing, harpsichord construction, and model steam engine machining. He is a con-



REV. DR. PAUL R. WOUDENBERG

tributing editor to "Old Motor" Magazine, London, England, and author of Ford in the Thirties, to be released this fall by Peterson Publications, Hollywood.

Having made over 25 appearances on Los Angeles television in the last six years, he lectures on numerous subjects, including J.S. Bach, Baroque organs, classic cars, and comedy in films with specialty on Laurel and Hardy. He is an authority on the work of Albert Schweitzer, having visited his hospital in Lambarene, Gabon in 1959 and 1962.

House" as our souvenir match boxes were labeled.

This was our Latino luncheon as prepared by us and served by the permanent White House domestic staff.

In Red Room

Jerez Amontillado

In State Dining Room

Picadillo on Fluffy White Rice

Hard Rolls Vino Tinto

Mixed Green Salad with

Picante Salsa Ramon

Guava Paste on Bland Cheese

Black S. Am. Coffee

Cuban Picadillo & White Rice After the subtle Spanish sherry meticulously passed around in crystal mini glasses by white gloved attendants, came this **superbo**:

Blend 1½ lbs. best round beef, 1 lb. lamb, ½ lb. pork ground together. Use your fingers doing this not in the electric blender. In an iron skillet lightly sauté 6, each, cut up large tomatoes & 1 green pepper, 6 garlic cloves, minced, in 1 stick butter. Put a layer of mixed meats in bottom of large iron pot, sprinkle with salt to taste, some lemon juice, some blanched almonds, some seedless raisins, a few sliced green olives, a bit of crushed peppercorns, saffron powder. Sprinkle some capers with own juice, chopped fresh parsley,

then a good pinch each of crumbled bay leaves, powdered cumin seed and oregano. These three were previously pounded to a fine paste in a white muslin bag. Save this to be used later. Now add another layer of meats, repeating until all items are used. Pour slowly over all 2 cups claret and just enough water to come to brim. Simmer while using long wooden spoons, native style, to prevent burning. This has a fair amount of **sabroso** liquid to serve over hot rice.

Sage professor Ramon Ramos told us his glorified dish picadillo would be as bland as swimming with all your clothes on if it weren't for the herbs & spices.

Picante Salsa Ramon: With a rotary beater beat together 1 qt. mayonnaise, 2 minced garlic cloves, juice of 2 lemons, 3 Tbsps. Worcestershire, ½ tsp. Tabasco sauce, 2 Tbsps. wine vinegar. Squeeze these through same cloth bag used in the picadillo. The mixed green salad contained endive, romaine, Boston & Bibb lettuce, thin slices of unpeeled cucumber, cherry tomatoes, radish roses, chopped celery hearts, cauliflowerettes. Lettuces were finger broken... all chilled.

The guava paste reposed on goats' or other mild cheese slices. A final toast from our witty professor "Salud y pesetas y tiempo para gustarlos" "Here's to your good health and wealth with time in which to enjoy them" over very strong black S-Am cafe.

THE MAGIC NUMBER

624-3881

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Pine Cone

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Phone information

Free calls may become a thing of the past

By LESLIE JOHNSON

The people who make that \$55 million phone call you keep hearing about in advertising campaigns don't ask for just phone numbers. "They want to know mailing addresses, zip codes, how to get to Seaside from Carmel and what's a good recipe for pot roast," according to Berna Stilwell, traffic operating manager for Pacific Telephone in the Monterey district.

Because of burgeoning use of directory assistance operators, the local branch of the Bell system is investigating the possibility of charging for such calls. Three Bell System companies have already been allowed to charge for directory assistance calls, achieving the desired effect of a reduction of DA calls.

Miss Stilwell explains, "People look upon directory assistance as a free service without realizing that everything a company does is ultimately going to affect the rates they are charged. The less directory assistance is used, the less it will cost and the less it will add to the increasing total cost to the company."

The telephone company has abandoned "Information" as the title of this service to

make the function of the directory assistance operator clearer to the public.

"Directory assistance means just that," Miss Stilwell says, "DA is there to help you find a number you cannot locate in the directory, where you should look first. Beyond just giving numbers that are not listed in a particular directory. DA can help you use your directory more effectively."

The local DA section handles about 14,000 directory assistance calls daily, with service time of about 22 seconds per call. Speed and accuracy of DA service is one of the criterion used by the Public Utilities Commission in reviewing requests for rate increases.

Miss Stilwell says that about 50 per cent of directory assistance calls are made by ten to 15 per cent of the customers, with phone solicitation sales personnel being some of the worst business offenders. The rate of increase in directory assistance calls is about 100 per cent.

The number of directory assistance calls doubles about every 10 years, Miss Stilwell says, but service connections increase at only four per cent a year. Directory assistance volume increases more than twice as

Continued on page 26



INFORMATION ASSISTANCE OPERATORS providing free directory assistance has, the phone company claims, become a very expensive habit. Charges for such calls may be in the near future.

Suggestions for Dining Out

*Treat the
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to
Dinner Out Tonight!*



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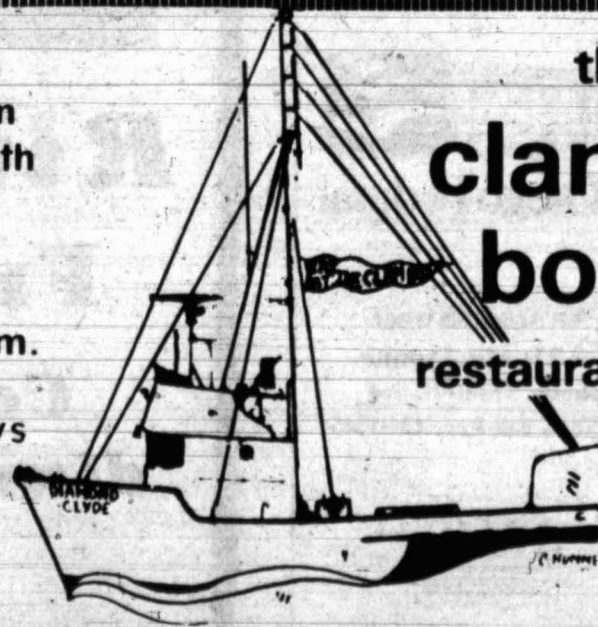
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STANDINGS

Kiwanis TIGERS	13 - 3	.813
CPYAA ATHLETICS	11 - 5	.688
Dental DODGERS	10 - 6	.625
First Federal PADRES	7 - 8	.467
Rotary METS	6 - 9	.400
K of C GIANTS	4 - 11	.267
Carmel Host LIONS	3 - 12	.200

#####

Tuesday, July 1		
DODGERS	000 040 0	4-6-3
TIGERS	330 002 x	8-9-2
WP- F. Lucido	LP- T. Frincke	
HR- F. Lucido (T)		
2B- B. Dow (T)		
DP- Tigers (B. Dow- J. Hogans)		

Wednesday, July 2		
LIONS	002 005 0	7-7-4
ATHLETICS	000 000 1	1-3-7
WP- P. Kelly	LP- B. Keefer	
2B- M. Robertson (L), P. Kelly (L)		

Thursday, July 3		
METS	000 120 0	3-2-3
TIGERS	020 007 x	9-10-1
WP- J. Lucido	LP- S. Bernstein	
2B- V. Cal -(T)		

----compiled by A. Black, Jr. and
A. Fremier.

Thursday, July 3		
PADRES	040 100 2	7-10-1
GIANTS	111 101 0	5-2-1
WP- S. Sotoodeh	LP- S. Thigpen	
DP- Padres (M. McFall-S. Thomson)		

Saturday, July 5		
DODGERS	004 013 0	8-12-3
METS	000 601 0	7-6-4
WP- A. Fremier	LP- J. Tarantino	
2B- T. Frincke (D), S. Bernstein (M)		
DP- Mets (S. Selle unassisted)		

Saturday, July 5		
GIANTS	000 001 0	1-2-2
ATHLETICS	031 100 x	5-2-1
WP- M. Dodd	LP- D. McDonald	
2B- M. Tephum (A)		

Saturday, July 5		
LIONS	023 00	5-6-3
TIGERS	109 37	20-10-6
WP- P. Corona	LP- P. Burdick	
2B- M. Harney (T), B. Dow (T), C. Houghton (L)		
DP- Tigers (J. Hogans-V. Cal)		

Monday, July 7		
PADRES	012 001 100	5-7-7
DODGERS	004 100 001	6-2-3
WP- T. Frincke	LP- S. Sotoodeh	
2B- M. Cappelli (P)		
winning run scored with one out in 9th inning		

Del Monte golf courses superintendent named

Don Marshall, former golf course superintendent of the Lighthouse Sound Country Club in Bishopville, Maryland, has accepted the position of general manger, golf, for Del Monte Properties Company's three courses, Pebble Beach, Spyglass Hill

and Old Del Monte.

Marshall's responsibilities will include the supervision of all maintenance of these three courses when he begins employment with DMPCo. July 15. He will report to Tom Oliver, vice president of the resort and recreation

division.

Marshall, 39, received his certificate in agronomy (fine turf) from the Stockbridge School of Agriculture at the University of Massachusetts. He took his B.A. degree in liberal arts at Bowdoin College in Maine. He is a member of the American Society of Agronomy, and is past president of the New Jersey Turfgrass Association.

Diver dies off Carmel Point

A Fort Ord Army captain who became entangled in kelp while skin diving off Carmel Point died Sunday morning. He was diving with a friend in about 10 feet of water.

A sheriff's deputy had already helped Capt. William Morris' friend pull him ashore after he was cut loose from the kelp before the Pacific Grove Marine Rescue Squad could arrive after being called to the scene at 9:10 a.m.

Morris, 28, was described as an experienced diver. His wife is Lt. (jg) Prima Morris, stationed at the Naval Postgraduate School.

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THE LAGUNA SECA Sprints held two weeks ago provided photo. Coming up next on the Laguna Seca schedule is the excitement and speed to racegoers as evidenced by this Monterey Superbike International races planned for Aug. 2-3.

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More house design

Continued from page 17
necessary and the same effect of blocking some light and air to the Koplans would have resulted.

City Administrator Hugh Bayless pointed out to the council that technically design of the building had not been appealed, only the use permit for non-conforming height. He further indicated if the council wished to overrule the Board of Adjustments it would legally have to find some basis of fault in the factual findings which the Board of Adjustments used as a basis for issuance of the permit.

Attorney George Walker, representing the Koplans, said his clients were in favor of improving the driveway grading and rehabilitation of

the building, but felt it could be designed in some other manner with less impact on the Koplans residence. He testified that 35 per cent of the building design proposed would exceed the maximum allowable height requirement.

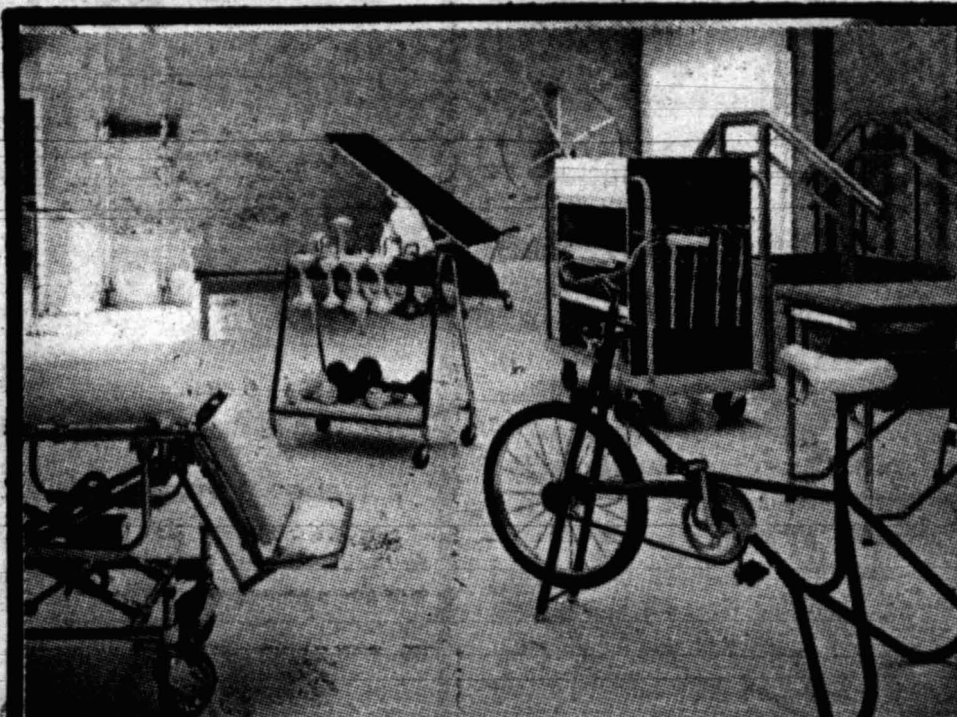
Walker submitted photographs showing impact of the proposed design on the Koplans view. The Koplans, he said, wished to have the

council reverse the ruling of the Board of Adjustments and send the matter back to the Planning Commission for modification and compromise on design.

Building Inspector Fred Cunningham testified that he and others on the city staff had been working with the people for over two years to formulate a plan for bringing the building up to code. He also pointed out the maximum allowable height is actually 30 feet, but that any building design falling within the 24 to 30 foot range would require a use permit.

Councilman Florence Josselyn commented, "I think you have a right to build the way you see fit as long as it's within the law, and that's what we have here. we can't stop (them) just because the neighbors complain."

In other action the council:—denied an appeal filed by Ken Wortenberg, owner of Aura Hair Design, of a Planning Commission decision rejecting the design of a sign submitted for a directory currently located on the street side of property his shop is located on.



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Planning Director

City-owned land listed

A survey defining the land owned by the city of Carmel has recently been completed by Planning Director Robert Griggs. This survey breaks the city's land down into acres used as building, parks, and greenbelts.

Carmel itself is one mile square, occupying 581 acres.

The city of Carmel owns 240.64 of these acres of which 174.9 are streets. Approximately six acres have city buildings on them. 24.1 acres are being conserved as

parks and recreation, 2.23 acres are greenbelt, and 32.4 acres are undeveloped parkland.

Parkland is land that is not presently planned for development or conservation.

"At the moment we have no plans for this land," says Griggs, "but some of our land may be of better use to the public as house sites. If so, we will consider selling it, so we can use that money in a better way."

The Flanders-Doolittle site is presently parkland, but portions of the property may be sold and subdivided. The decision to sell this land can only be made by the City Council.

The greenbelt includes 1.64 acres of the Flanders-Doolittle property; the Highway 1 Entry, .325 acre; Paradise Park Blk. 4, .06 acre, and a triangular point on the east end of Mountain View, .21 acre.

City buildings include:

Police and public works, .91 acre; Youth Center, .28 acre; Post Office Parking, .18 acre; Library and Parking, .18 acre; Fire Department, .08 acre; City Hall, .28 acre; Boy Scout House, .09 acre; Cultural Center, 3.90 acres.

Greenbelt within Carmel city limits include: Forest Hill Park, 2.07 acres; Devendorf Park, .60 acre; tennis courts, 2.43 acres; Carmel Beach, 19.00 acres. According to Griggs, a

breakdown on the value of the city's land is very difficult to estimate, and was not included in his survey.

"For example, take the Boy Scout House," he says. "You can't price the land without pricing the structure on the land. To the city, the building is valuable because

it is the Boy Scout House. But to a prospective buyer, it is a deficit." Carmel Board of Realtors is working on that breakdown now.

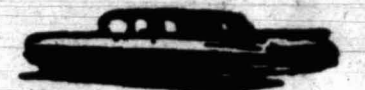
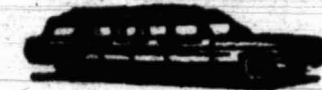
The survey was sent to the State Lands Division in Long Beach, as part of a public land ownership survey being done in California.

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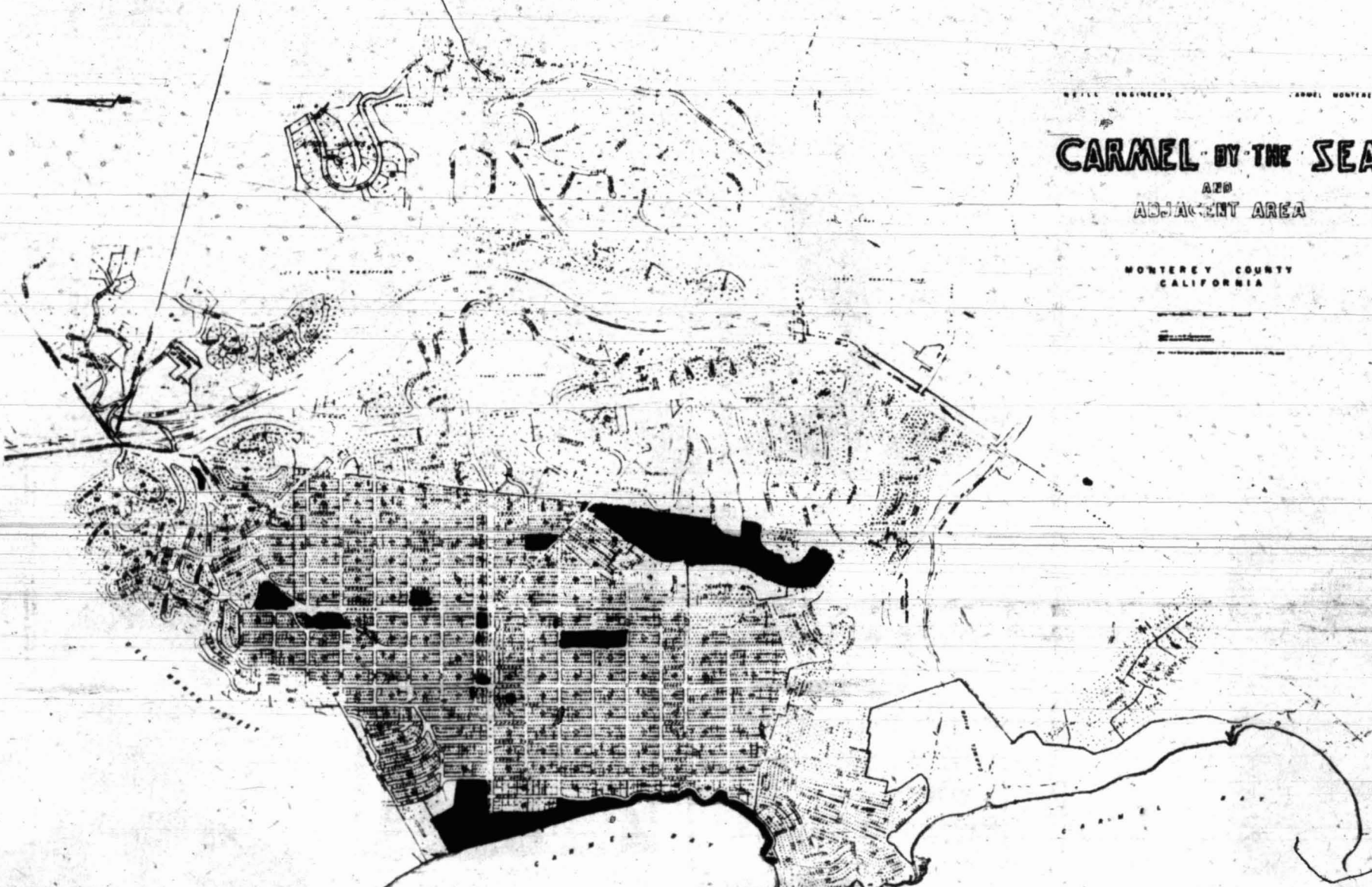
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DARK PORTIONS OF this city map indicate property owned by the city of Carmel. Planning Director Robert Griggs, who prepared the map, says no total dollar value for city-owned land has been arrived at yet. The shaded portions do not include city streets.

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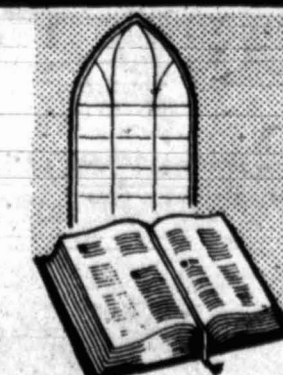
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More phone information

Continued from page 22

fast as the number of new customers.

While a specific plan has not yet been devised for Pacific Telephone, the Bell System has guidelines for any directory assistance charging program. Features included are:

—A charge of 15 to 20 cents for each call to directory assistance within a specific area code district for all calls over three.

—Directory assistance calls from people physically unable to use the directory will be exempt. (There are provisions for medical certification of inability to use the directory.)

—Calls from coin telephones, hotels and hospitals will be exempt from a charge.

—Calls to directory assistance operators outside the customer's home area code will be exempt from charge.

—Charging will be non selective and will be applied whether a number is available in the directory or not.

The Bell System guidelines admit, "Directory assistance charging is a potentially volatile subject." Some customers believe the service is free and will not want to be charged for it, the guidelines say, and others will resent being charged for num-

bers that are not available.

The guidelines continued, "Studies have shown telephone customers and regulators generally understand and agree with the proposition that the heavy users of DA should pay their own way. Since most customers make very few calls to DA, the three-call allowance will exempt most telephone customers from any DA charges."

The guidelines emphasize that in Cincinnati, one of the cities already using directory assistance charging, 95 per cent of the customer lines are not billed each month.

Two Bell System members already use directory assistance charging. Charging began in March 1974 in Cincinnati, where the three-call allowance is used and a 20 cent charge per call is in force. Southern Bell in Georgia, the same 20 cent charge applies, but a five call allowance is given customers. That system began January of this year.

Planned for implementation Sept. 1 is a slightly more complicated version for New York Telephone. Each telephone line means a 30 cent credit on the directory assistance bill, there is a three call allowance, and only a 10 cent charge per call over three. As in other plans, the blind and handicapped are exempt, but they also will not get the 30 cent

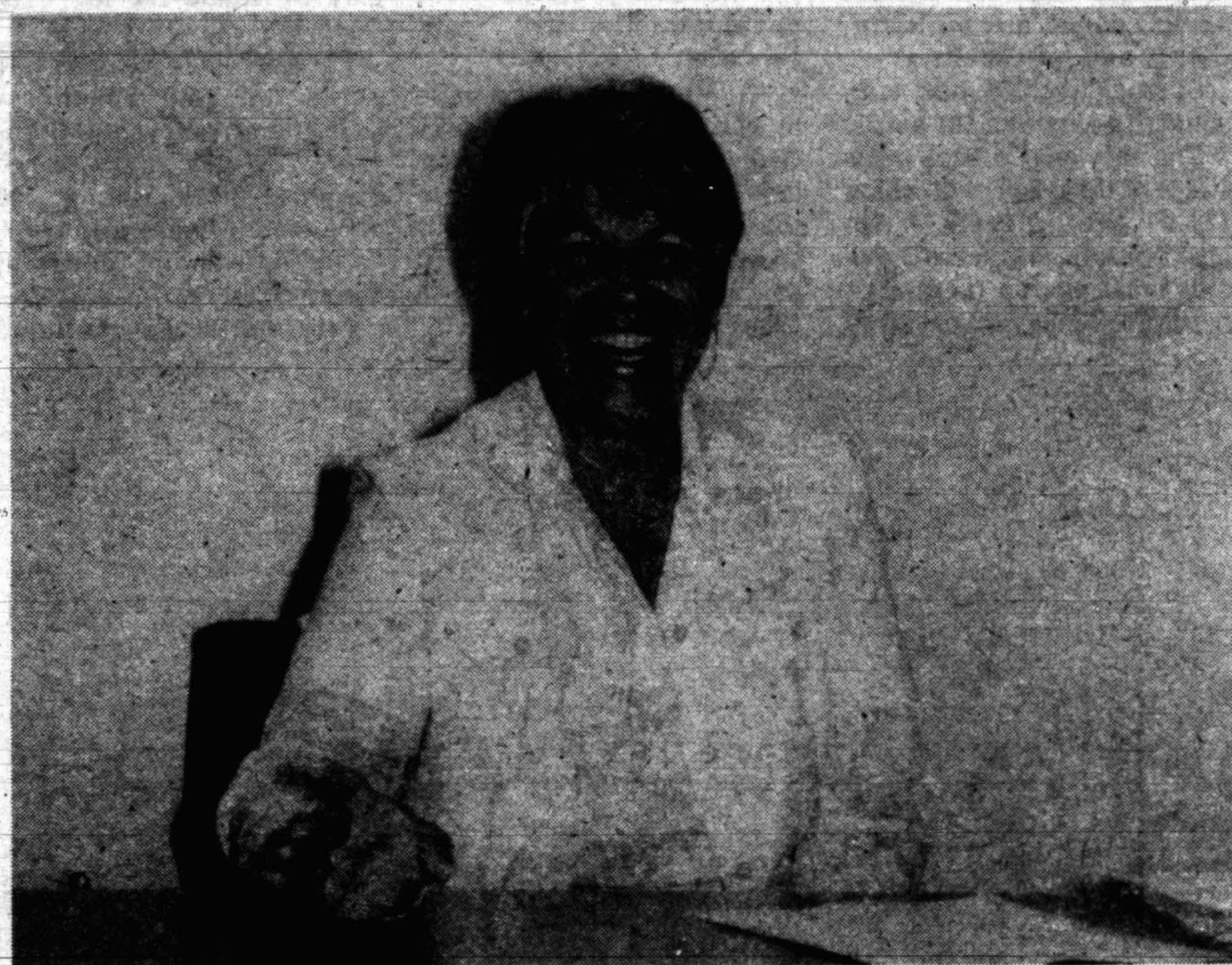
credit. There will be no charges for coin calls or for calls for unpublished numbers.

Another plan has been approved for Wisconsin Bell which includes a five call allowance per month with varying charges on calls. If six to 10 calls a month are made, the charge is 10 cents each. If 11 or more calls are made, the charge is 20 cents each. Additionally, hotel and motel directory assistance calls are not exempt as in other plans.

Bell System spokesmen say there is no profit motive in directory assistance charging. "Any earnings improvements resulting from charging should be consider-

ed an offset against the pressures of inflation that would otherwise call for higher telephone rates. Our objective in charging for DA is to control costs, not increase revenues," they say.

Because directory assistance charging is classified as a rate increase, any plan would have to be filed with the PUC, go through the hearing process and receive approval before implementation. Pacific Telephone at this time remains in the exploratory stage of directory assistance charging, seeking reaction to various plans.



BERNA STILWELL, manager of operator services locally, has been working on the "\$55 million dollar phone call."

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CARMEL RESIDENT, Dr. Marion R. Bryson, scientific advisor to the U.S. Army Combat Developments Experimentation Command (CDEC), has been elected to a one-year term as president of the Military Operations Research Society, Alexandria, Va. He assumed the duties of his new office during this month's semi-annual meeting of the organization at the U.S. Naval Academy, Annapolis, Md. Formerly a mathematics instructor at several midwestern universities, Bryson earned his doctorate in statistics at what is now Iowa State University. In a subsequent assignment he was statistical consultant for the school of medicine at Duke University. He has numerous professional publications to his credit. His professional memberships include American Statistical Association, Institute of Mathematical Statistics, and Operations Research Society of America.

More Meals on Wheels

Continued from page 17
reminded him of the 911 emergency number and headed for the door. It was obvious that the old man wanted to talk a little more, now that he was awake and there was someone to con-

verse with, but the volunteer had four more meals in the trunk of her car that were getting cold.

We left the man in his armchair and headed for the car.

"You hate to leave them that way but you have to get the rest of the food delivered as quickly as possible," she explained.

The visit was not particularly atypical.

Meals on Wheels serves about 70 people a day, five days a week, all over the Monterey Peninsula. Of

these individuals receiving meals, about 25 live in Carmel, as did this man.

The program, which began three years ago, under the directorship of Sally Griffin is headquartered in the basement of the Carpenters' Union building in Pacific Grove. Volunteers gather early in the morning to begin cooking the hot noon meal, preparing cold sandwiches for dinner, cereal and milk for breakfast, and packing it all into wooden trays that are delivered each noon.

For Sally Griffin the work-

day is usually 12 to 14 hours long. Part of that time is spent ferreting out shut-ins like the old man who could literally starve to death without such a program.

The list of 70 recipients is made up of shut-ins, both senior citizens and handicapped persons.

"They either call in, or I

get doctor referrals, or calls from relatives or hospitals," explained Sally. "I interview all of them, to make sure there are no free-loaders... We know them on a first-name basis. I know their problems and their illnesses."

A dietician puts together a menu that is repeated

monthly. Special diets for diabetics or persons requiring low salt are adhered to, although if diets are very restrictive the program cannot take responsibility for the individual.

On Monday the three meals consisted of hot

Continued on page 28

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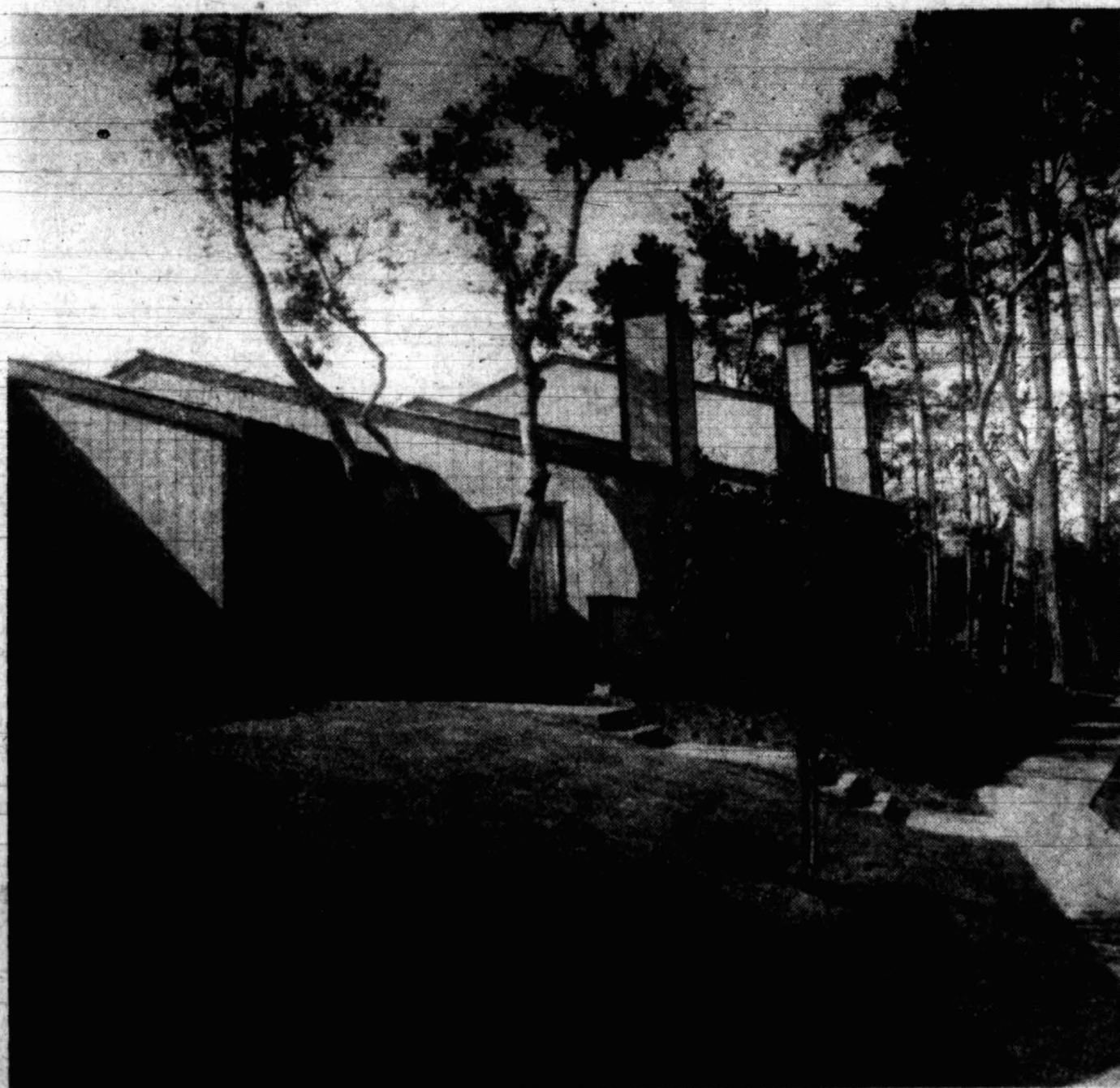
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SALLY GRIFFIN, DIRECTOR of the Monterey Peninsula Meals on Wheels program, fills trays of food in the basement of the Carpenters' Union building in Pacific Grove. The largely volunteer operation had its roots in Britain during World War II. Today the local operation serves 70 individuals and is on the verge of a major expansion which would make group meals available in central locations.

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Chris Comments

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It was designed to help prevent scorching, snarling, tangling, mechanical damage and reduce instances of split ends and frizzes associated with heat styling.

AIRSET is acid-balanced and dries to a crystal clear finish with no tackiness while adding body and support to the new style. Competitive products often leave a waxy film on the hair which not only dulls the hair's natural sheen but traps dust so that the hair feels dirty faster.

AIRSET is applied on freshly washed, towel dried hair to minimize the damaging effects of blow drying and repeated brushing. It's coating action prevents scorching with hot curling iron and mechanical damage from stretching hair on the iron is minimal.

Thanks for reading,

Chris
 of Carmel

REDKEN®

Write your questions to
 CHRIS OF CARMEL
 Box 5112,
 Carmel, Ca.
 or phone - 624-9469

More Meals on Wheels

Continued from page 27

chicken fricasee with rice and peas, apple pie (leftovers donated by a Monterey Savings and Loan), and a roll. The evening supper included a meatloaf sandwich on wheat bread, a

cup of fruit cocktail and milk. The breakfast for the following day included a box of Cheerios, a glass of apple juice and a piece of fresh fruit.

In addition the freezer is stocked with birthday cakes

made by ladies at Canterbury Woods and each recipient gets one on his birthday.

The food is all purchased as economically as possible. "We check all the ads on Wednesday night and then make the rounds to the grocery stores," said Sally. She picks out most of it herself. "Sometimes I have to go to three stores to get 70 good bananas."

Sporadically organizations donate food, and then the only problem is finding a way to freeze it until it can be utilized.

Meals on Wheels provides more than nourishing meals however. As in the case of the old man, it means someone will check in on him daily.

Volunteers have special instructions on what to do if a recipient fails to answer a doorbell.

"First, they know to walk all around the house and even look in windows. If they still can't find the person, they are supposed to call me.

Then I call to see if they're at the doctor's and check with a relative. I've had the police crawling in windows before," she explained.

Once a very heavy woman had gone out her back door and tripped. Because of her age, weight and physical condition she was unable to get up and sat there for several hours. She was finally discovered by the Meals on Wheels volunteer at noon.

"She didn't panic because she knew the volunteer would be there sooner or later," said Sally. "All she suffered was a sunburn."

The volunteers, who number 140, are free to work as much or as little as they wish. Although they include 12 year old Jim Wilson who called Monterey City Hall

and asked where he could find a summer volunteer job, the majority of volunteers are much older. The average age is about 70 years old.

"The program is unique in that the elderly are helping the elderly," said one volunteer.

Besides the volunteers, there are five paid positions: two full-time directors, one part-time secretary, two part-time cooks, and one part-time bookkeeper. Last year the non-profit organization received money from the cities of Pacific Grove and Monterey, revenue sharing funds totalling \$24,000 from the county of Monterey, and private donations.

Recipients also are asked to pay \$2 for the three meals that are delivered. However, if that is beyond their means, Sally hunts for a sponsor to cover the fee. Sometimes recipients who are better off financially pay a little more.

From Sept. 30, 1974 through Sept. 30, 1975 the total expenditures were \$62,175. They estimate expenditures for the period Oct. 1 through June 30, 1976 to be \$63,017. Recently they asked the county for \$29,500 and received only \$17,600.

Money is a problem, but Meals on Wheels is going ahead with an expansion program anyway. Besides offering meals to shut-ins, the organization will offer group meals at central locations. Beginning in September, meals will be served at the Carmel Foundation on a walk-in basis. The foundation will offer the use of their kitchen facilities free of charge.

Hopefully, group meal programs can also be offered at the New Monterey Neighborhood Center, the Blind Center, Agape House in Seaside, and a church in Monterey.

"Hopefully we'll reach more people this way. It also offers the senior citizen a chance to socialize. It really picks them up. They get their hair combed, put on a dress and get out of their houses," said Sally.

All of the recipients interviewed on Monday's route seemed very happy with the program as it exists at present. All were elderly, and most had a hard time moving about their home.

One elderly couple living in a small Carmel apartment at the top of very steep stairs say the program is "wonderful."

The husband explained, "First my wife had a stroke and couldn't walk. Her right leg is useless."

After that the husband fell backwards down the apartment building stairs, injuring himself so that he can barely walk.

"The food is very good and the volunteers are all so nice," said the wife. "I don't know what we'd do without them."

"On Saturday and Sunday we have soup," said the husband. "All you have to do is open the can for that."

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 DINNER . . . 5:30-11

SUNDAY DINNER . . . 4:30-10
 SUNDAY BRUNCH . . . 11-2

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Public Notices

LEGAL NOTICE OF INTENTION TO SELL

In compliance with the California Uniform Commercial Code, notice is hereby given that a bulk sale is about to be made as of August 15, 1975 of the business and personal property known as Viking Sails Gift Shop, located on 5th Ave between Dolores and San Carlos, Carmel, Ca. The transferors are David and Donna Hunter and the transferees are Terry and Patsi Mack. This transfer to be made thru the office of Tod Cox, Realtor, Carmel, Calif., as of August 15, 1975.

Terry Mack-Transferee
Patsi Mack-Transferee
David Hunter-Transferor
Donna Hunter-Transferor

STATE OF CALIFORNIA)
COUNTY OF MONTEREY)
On this July 5, 1975 personally appeared before me the persons known to be the persons whose names are subscribed above to this notice of intention to sell, and they acknowledged that they have executed the same.

Thomas B. Cox
Notary Public

Date of Publication:
July 10, 1975

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

File No. F5193-4

The following persons have abandoned the use of the fictitious business name

THE CUCKOO'S NEST

at Ocean Ave between Lincoln & Dolores, Carmel.

The fictitious business name referred to above was filed in Monterey County on July 13, 1971.

Philip Evert Lundstrom, P.O. Box 1656, Carmel, Ca 93921,
and

Vera Bernice Lundstrom, P.O. Box 1656, Carmel, Ca 93921.

The business was conducted by a general partnership.

Signed PHILIP E. LUNDSTROM

This statement was filed with the County Clerk of Monterey County on June 23, 1975.

Dates of Publication:
July 3, 10, 17, 24, 1975

Special Notices

CARMEL WOMAN'S CLUB available for receptions, private parties, lectures, and organizations. Phone 624-0788, 624-3415, or 624-1982.

PARAISO HOT SPRINGS. Hot enclosed mineral bath; two outdoor pools, picnicking, camp, overnight cottages. Eight miles southwest of Soledad. 678-2882

HOUSE SITTING: Mature artist and writer couple will take care for quiet Carmel house thru winter. Aug. 1 thru March or 2. References — see the house we're sitting now. 625-1274.

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Lost & Found

LOST: Pine Cone reporter lost rust-colored (orange) mock suede jacket with many pockets while in the line of duty. Has anyone discovered it? Call Chris at 624-3881.

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New 3 bedroom home with commanding view overlooking Point Lobos and the Santa Lucia Range of Carmel Valley. Sunny location on cul-de-sac street. Enclosed front courtyard. \$117,500. This home qualifies for the \$2,000 tax allowance to buyer. 3545 Edgefield Place, Carmel

COUNTRY CLUB GATE CONDOMINIUMS

Free standing homes. Two and three bedrooms, two baths. 9 to choose from!!! All electric kitchen, two car garage. Adult community.

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REAL ESTATE

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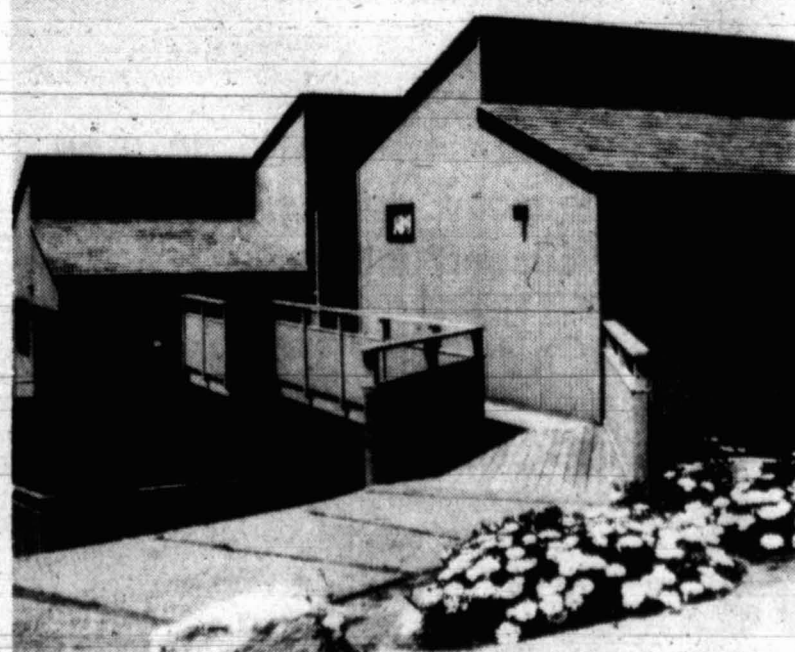
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on a clear day you can see hawaii (well almost!)



fabulous ocean and valley view from this brand new carmel 4 bedroom, 3 bath contemporary. open beam living room and family room. each have wet bar and woodburning fireplace. many extra "must see" features, such as oak parquet flooring, stained glass windows, redwood tops on vanities and wet bars, plus full insulation and 2 zone heating. qualifies for \$2,000. tax credit located at 3505 greenfield place, high meadow. \$149,000.

owner-builder

624-9292

courtesy to brokers.

OUR HOMES ARE BEAUTIFUL

MAGNIFICENT MPCC

A fine entertainment oriented family home near completion on a 1/4 acre lot. There are 3-bedrooms, 2-baths, a formal dining room, and breakfast room. A true FAMILY ROOM, completely separate with walk-up bar. Off the large and airy living room, is a huge sundeck which lets you enjoy the convenience of outdoor living. The Master Bedroom Suite is located in the opposite wing, away from the other two bedrooms, making a very functional floor plan. Two car garage, lovely entry and heavy shake roof. FULL PRICE: \$82,500. 1114 Mestres, MPCC — off Lopez.

LOVELY CARMEL VALLEY

Being completed—your chance to acquire a delightful mini-ranch. Within minutes of two shopping centers and Carmel. Featuring 3-bedrooms, 2 1/2 bath, a particularly pretty and workable kitchen with breakfast bar, a 14 x 18 family room with fireplace, double garage with opener. A great feeling of home and comfort throughout this well-appointed residence! You can keep a horse, plan for a pool, or plant your garden and orchard on this level acre site. Beautiful mountain vista. Price: \$84,500. 7540 Fern Court — Carmel Valley Road — off Meadows Road.

Ask your Agent to show you these homes, or call us.
Day or Evening 624-6114

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Opposite Mid-Valley Safeway

Four C-1 building sites with water meters on Dorris Drive. Offered for sale individually or as one parcel or owner will build to suit.

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CARMEL "IF" & DREAMHOUSE

If you appreciate watching a sunrise and are fascinated by the sun settling into the blue Pacific, you will enjoy living in this house.

If you will enjoy a short walk to the Village or a minute's stroll to the beach, you will like this place.

If you have pleasure in viewing a lovely mini-garden, without being its slave, you will cherish this setting.

If you want the comfort of all modern living conveniences and spacious rooms, this could give you happiness and serenity for the rest of your life.

If you acquire this prime property you will also get a 3-year old custom-built home in better than new condition which includes 3 bedrooms, 2 1/2 baths, living room, dining room and two used-brick fireplaces. Yours for \$99,500.

JIM MUSTARD, Realtor

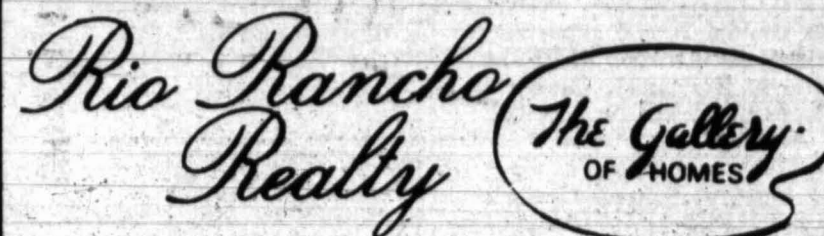
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CARMEL VALLEY HACIENDA — One bedroom end apartment, beautifully designed with fireplace and full kitchen. Unusual planted patio facing East with overhanging skylight making interior cheerful. Excellent condition!

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DREAM HOUSE PRICED TO SELL

2 bedrooms, 2 baths, lots of formica, paneled open beamed ceiling living room, dining room, den with fireplace, custom cabinets in every room, dreamy electric kitchen, new refrigerator, carpeting, 2 electric garage doors, work bench, covered storage, easy maintenance garden.

\$69,500

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Mountain Shadows is more than an exclusive home community. It is a way of life. Friendly and totally relaxing, the location in the center of the Monterey Peninsula is but a few minutes drive to shopping and recreation.

Within the boundaries of Mountain Shadows live the select and successful few who have found their permanent or part time pause from the weekday pace of the outside world.

Those who are a part of Mountain Shadows are those who have set a pace for themselves throughout their lives, achieved their degree of financial and social success and have now purposely tapered down their accelerated way of life. This is their respite from tensions and pressures.

Mountain Shadows has adopted this mood and has added the touches of comfort, informality, easy luxury and optional activity.

Mountain Shadows is just the beginning!

And the most luxurious aspect of Mountain Shadows is the price. In an area where homes sell for in excess of one hundred thousand dollars, Mountain Shadows is a true bargain priced from only sixty-five thousand dollars.

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MOUNTAIN SHADOWS

In Beautiful Skyline Forest

COUNTRY CLUB LIVING WITH A HOME TO MATCH

A sparkling new family home situated just across from the 18th Green at SPYGLASS HILL... offering plenty of room for comfortable family living with more than 4300 square feet...three bedrooms and three and one-half baths on the main floor, and a separate apartment consisting of bedroom, bath, and a big game room with a fireplace on a lower level. A sculptured fountain in the foyer, open beam ceilings, a wine cellar... BBQ...wet bars...extensive decks and many other special features make this a home you will want to see. Call SHEILA RADFORD to see this residence at any time, or visit her OPEN HOUSE this coming SUNDAY. Offered at \$149,750.

A HORSE RANCH IN CARMEL?

Well, almost — it is just a mile from Carmel on the Carmel Valley Road and beautifully situated between two golf courses. "FANCYFOOT FARM" has for years been the home of championship Appaloosa horses. On this fine five acre parcel are a newly remodeled residence, a large main barn and feedroom, plus another barn and feedroom. There are two functioning wells for irrigation, and there is beautiful Carmel River frontage. Offered at \$175,000.

QUALITY AND LOCATION IN PEBBLE BEACH

For the discriminating buyer who wants quality and beauty in the best possible location, this lovely Pebble Beach residence is suggested. There is a truly beautiful living room with a handsome formal fireplace, hardwood floors...sliding doors lead to a sun-drenched terrace with an outdoor fireplace...topline appliances in the immaculate kitchen...two master bedrooms, a bath, and another bedroom and bath for a guest or maid. At a reduced price of \$107,000 for an immediate sale, it is our opinion that this VISCAINO ROAD residence is the best buy in Pebble Beach.

CATLIN-McEWEN, Realtors

Mission Street Between Ocean and Seventh
P.O. Box 4235, Carmel, Ca 93921

Tel: (408) 624-8525

GOLDEN OPPORTUNITY

For the good life in beautiful Hacienda Carmel, an adult condominium. Two bedrooms, each with walk-in closets, 2 full baths. New carpeting over parquet floors. Built-in kitchen has matching refrigerator. Your own sunny patio and much more for \$41,500.
Margaret Miller

LLEWELLYN H. MILLER . Realtor

MARGARET MILLER

Lincoln & Eighth

Carmel, California 93921

624-6551

INTRIGUING —

is this two level contemporary Carmel house which features individualized styling with sound engineering and structural principles. 2 bedroom, 2½ baths, large den, or music room. Close in. Price: \$102,500.00

BURCHELL & BAYNE, REALTORS

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(408) 624-6461

HIGH ON A HILL

A short walk from the Del Monte Lodge sits this magnificent contemporary home. A beautiful forest and ocean view accents this unusual residence complete with the ultimate in comfort, convenience and design. The two level plan makes this home ideal for the couple wanting a cozy residence for themselves with separate entrance for guest or visiting family. Can not be replaced at \$195,000. Call Jay Hopkins

BUILT-IN QUALITY

No detail has been overlooked in this beautiful three bedroom, three bath home planned for fine family living and hospitable entertaining. The 2880 Sq. Ft. of carefully planned convenience and luxury together with a beamed ceiling living room, formal dining room, 15' x 22' kitchen-dinette, plus an 18' x 21' game room, all combine with a half acre forest setting to make this almost new home a rare find at only \$118,000. Call Jay Hopkins

THE VERY BEST MPCC

A panoramic ocean view across green fairways awaits you in this architect designed home of unusual elegance. High beamed ceilings accent the resawn redwood and glass walls. A gourmet kitchen, formal dining room, sunny dinette, cozy panelled den, magnificent living room and two bedrooms all open graciously to extensive wooden decks. Luxurious hardwood floors, electronic filtering of air, time clocks on automatic sprinklers plus a southern exposure courtyard all combine to make this home "one of a kind." It's irreplaceable at \$225,000.00 Call Jay Hopkins

CARMEL RIVIERA

A three bedroom, two bath home situated on a large lot in this prestigious area. Interior needs new carpeting, garden needs attention, however, the price is right at \$65,000.00 or offer. Vacant and easy to show. Ask for Carr Peckhold

Again in the Riviera, three excellent building sites ranging in price from \$25,000 to \$35,000.00 Let us show you.

Sorry — the "Shack" at \$36,000.00 has been sold!

CARMEL WOODS

But, only a short walk to downtown Carmel, is probably the best buy in the area, in a small Carmel charmer, with a big fireplace and open beam ceilings, at \$59,000. Ask for Vince.

OCEAN AVENUE REALTY

Leo Tanous, Realtor
Carr Peckhold, Realtor

Jay Hopkins, Realtor
Vince Bramlet, Realtor

625-1343

P.O. Box 3322

Carmel, Calif. 93921

OPEN FOR INSPECTION SUNDAY 1:00-4:30 PM



25900 RIO VISTA DRIVE
CARMEL

The outside of this house in prestigious Rancho Rio Vista speaks for itself. Surrounding the house, which is spread out over an acre, are many fruit trees and mature plantings.

Spacious living quarters highlight the inside of this beautiful home. Included are extra large living and dining rooms, three enormous bedrooms, one of which makes an ideal den or library, three full baths and a big country kitchen.

For the leisure hours, you can spend time in the gorgeous patio area.

Priced at \$139,500

CHRISTOPHER BOCK
Real Estate

MISSION BETWEEN FOURTH & FIFTH
POST OFFICE BOX 2079
CARMEL, CALIFORNIA 93921



26411 RIVERSIDE WAY
CARMEL

This family home near the Carmel Mission has just become available for the first time.

Features include four bedroom, two and a half baths, a beautiful living room, dining room, plus a family room. All this is situated on a large and handsome landscaped lot. Privacy in the rear yard is assured by an adjacent county-owned greenbelt which borders the Carmel River.

The price is very reasonable. Where else can you find a nearly new house offering over 2100 square feet of quality living for only \$75,000.



MODERN SPANISH HACIENDA PRICE SLASHED \$10,000 FOR IMMEDIATE SALE

Adjacent to world famous, dramatic pebble Beach waterfront, situated on an excellently located level lot is this large Spanish style red tiled, walled in residence. 2700 square feet of family necessities, four large bedrooms, 2½ baths, huge living room with fireplace and open beam ceiling, formal dining room with wet-bar, spacious family room and a kitchen affording the finest in appliances and an abundance of storage. Done in a Grand Manner is an enclosed courtyard entry with much use of brick and iron work. Additional patios off the living room and kitchen. A double car garage with electric door opener. THE BUY OF THE YEAR, irreplaceable at \$99,500.00. You must come and see this beautiful home and Tremendous value.

BEAUTIFUL CARMEL WOODS HOME

Situated on a sunny large corner lot, this out-of-town owner says "SELL." His change of plans allows it to be an outstanding opportunity to purchase this newly remodeled home, yet retaining its quaintness. Three bedrooms, (one extra large with sitting room area), and 2½ baths. Brand new kitchen with all of the newest ideas and appliances. Adjacent off both the kitchen and living room is a large deck for outdoor entertaining. CALL TODAY, for information on the terms available. PRICED NOW AT ONLY: \$79,000.00.

VACATION RENTAL

Only two blocks to World Famous Carmel Beach and one block to Ocean Avenue Shopping, is this quaint two bedroom cottage complete with fireplace, beamed ceilings, modern kitchen, large deck loaded with charm and completely furnished. Available Monthly or Weekly. Call for any further information.



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Norma Smith Curtis
REAL ESTATE

Junipera at 5th, Carmel
624-0176
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372-4508

SUNSHINE BELT OF PEBBLE BEACH

Upper Pebble Beach's newest contemporary home, situated on a privacy affording lot, overlooking permanent greenbelt with a tiny water view!! Offering three bedrooms — Master Bedroom Suite with dressing room, two large baths, a formal dining room, top of the line appliances including Microwave oven, in the very modern kitchen with serve thru window to a lovely family room. This architect designed home has outstanding features such as: terrific floorplan with no wasted space, extensive use of glass, oak wood floors, (the kind you seldom find anymore), 18 foot high cathedral ceilings, an abundance of redwood decking and balconies, completely insulated, two ceramic tiled fireplaces and skylights. TREMENDOUS VALUE AT: \$105,000. (PLUS A \$2,000 TAX CREDIT).

QUALITY RESIDENCE IN PRIME LOCATION

Situated on a beautiful landscaped half acre in a prime Pebble Beach location, is a quality residence affording three large bedrooms, (each with adjacent bath), and the Master Bedroom with its own fireplace, plus library or den with wet bar, large living room with breakfast area. Also included is a double car garage plus the most fantastic patio for outdoor living. An appointment for showing may be arranged by calling 624-0176. Full price for this outstanding and prestige home is only: \$128,000.

CARMEL-BY-THE-SEA

In beautiful Carmel-By-The-Sea, on one and a half lots, is this three bedroom, two baths home, complete with dining room, large living room with beamed ceiling, panelled walls and fireplace for chilly evenings. The pullman kitchen is very workable and makes meal time easy. Located in a good area, and convenient to shopping and to the highway. A One Year Warranty is offered on this home also. PRICED AT: \$74,000.

DEL MONTE REALTY COMPANY



CARMEL

This gently sloping lot is located in a quiet neighborhood close to the center of Carmel. Many huge trees on the property. This is a choice offering at \$29,750. and it has WATER!! Phone 624-1536.

PRESTIGE HOMESITE

Prestige and an ocean view are offered to you in this excellent level building site in one of the prime areas of Pebble Beach. This is an outstanding buy at only \$35,000. 624-1536.

MPCC

Another building site with water located near the Dunes Golf Course. It also has the mountain influence of Pines. If you're looking for an investment or that perfect spot for your future home, this may be just the place for you! For a look at this lovely lot call 624-1536. Priced at only \$39,950.

STATE BEACH HOMESITE

This is an outstanding ocean front site located south of Carmel River and off an unobstructed view of Point Lobos and the sea. **SOLD** Over 1/4 acre with all utilities and sewer in. Located in an area of fine homes. Offered at \$85,000. Call 624-1536. This fine lot also has water!!

VIEW OF POINT LOBOS

This 4 bedroom 3 bath home with a view of Point Lobos is in a very desirable area of Carmel. Among some of the special features are extra large living room, dining room and breakfast nook. The kitchen has all built-in appliances. The marble fireplace in the living room also contains a gas lighter. Glass doors lead from the master bedroom and kitchen to a large deck which extends along the entire west side of the house. This is all located on almost one half acre of land. For a look at this beauty just call 624-1536. Priced at \$125,000.

YOUNG-AT-HEART

Are you thinking of retiring, or would you like to just start enjoying living a little more? Here's the perfect home for you in either case. Two bedroom, two bath, living room with fireplace, nice kitchen. This home is arranged for low maintenance outside and easy housekeeping inside. A nice work shop and office is located off the garage. Walking distance to the golf course, too!! Priced at just \$71,500. Call 624-1536 today.

DREAM PRICED HOME

Located in sunny Carmel Valley, this 2 bedroom 1 bath cottage has recently been remodeled. Living room with fireplace, kitchen, good sized dressing room and larger outdoor deck overlooks a colorful flower garden. Room for a vegetable garden. Oak trees, fruit trees and grapevines on the property. This one may be ideal for you at only \$45,000. Call 624-1536.

PEBBLE BEACH

Point Lobos from dawn to dusk will be yours when you buy this well constructed home in Pebble Beach. A commanding view of the ocean from the large living room, master suite and modern kitchen. Among the other features of this home are beautiful random width oak plank floors, three generous sized bedrooms and two baths. An added bonus is the studio on the lower level. Priced at just \$98,500. Phone 624-1536.



Something Very Special for The Discriminating Buyer

It's a rare occasion when a carefully planned and custom built home only four years young is offered for sale by the original owners, but an unexpected executive transfer demands immediate sale. The home is over 2,000 sq. ft., 3 bedrooms, 2 baths, formal dining room, large gourmet kitchen, a super 3-car garage, secluded patios. Every aspect of planning is top quality such as humidifiers on the furnace, special soft water filter system, built-in vacuum, microwave oven, trash compactor, 2 elec. garage door openers. Too much more to mention! The location is a private 2 1/2 acres midway between Monterey and Salinas. Fairly priced at \$94,500.00

JUST REDUCED AND A GOOD VALUE

CARMEL—An immaculate and roomy 2 bedroom, 2 bath cottage close to town. Newly painted and remodeled with built-ins in kitchen. Stone and brick fireplace and shag carpets. Anxious owner has just reduced price to \$49,750.00 for quick sale. VACANT

780 Munras Ave. Carmel Rancho Shopping Center
Monterey 624-7711
375-2273 P.O. Box 6267

SERVING THE ENTIRE MONTEREY PENINSULA

PEBBLE BEACH & CARMEL PRICE CHANGES

Drastically reduced to sell immediately, this four bedroom, two and 1/2 bath PEBBLE BEACH home one block from Del Monte Lodge and featuring a lovely view of the Cove is the best buy in this exclusive area. Half acre lot is an extra plus for minimal taxes and maintenance. Formerly \$159,500. Now \$125,000. Call for further details and appointment for viewing.

From \$95,000 to \$87,500, only 3 blocks to town and with approx. 2700 sq. ft. of comfort, this four bedroom, three bath, one story home on TWO CARMEL lots is entirely fenced and surrounded by patios.

OPEN HOUSE SUNDAY 1 - 4

West side of Crespi, between Mt. View and Flanders

Pebble Beach Realty

Box 851, PEBBLE BEACH
PHONE 408-624-5900

MISSION COURT APARTMENTS OPEN DAILY 1 to 4 PM MISSION STREET BETWEEN FOURTH & FIFTH



3 BRS ON 1.25 ACRES ZONED FOR HORSES

An almost new, rustic 3-bedroom, 2-bath home on a level 1.25 acres, completely enclosed with a 6' redwood fence for privacy and containing animals. The house has shake roof, beamed ceilings, and a 20' x 25' living room with adobe fireplace. It's situated on the edge of the Carmel River, about two miles from downtown Carmel and is between two golf courses and near two tennis facilities. For horses, there's a barn with tack house and a large corral. For dogs, there's a separate fenced area with 4 runs. And for DUCKS, there's a gigantic pond with 2 islands. Full price, \$107,500.

CARMEL HIGHLANDS VIEW HOME, \$79,500

This 2-bedroom, 2-bath home has approximately the same view as the bar at the Highlands Inn. The combination living room -- dining room -- kitchen has a massive fireplace and cathedral ceiling with skylight. Can be shown almost any time.

2 BRS, OCEAN VIEW, NEAR TOWN, \$52,500

Wow! This 1,100 sq. ft. cottage is just out of the business district. There is some ocean view AND even Point Lobos view. The bath has been modernized. Large kitchen with eating area, single carport with electric eye door opener (you've got to see it to understand THAT one.) Top value for ONLY \$52,500.

2 BEDROOMS PLUS ARTIST'S STUDIO — \$74,500

The house is less than 4 years old, contemporary in style, and designed by one of our leading architects. The 16' x 18' studio is old, classic in design, and over the years, has been used by several of our leading artists. The rooms are large for a small house (the master bedroom is 11' x 17'; the dining room is 11' x 11'), ceiling are high, and the charming old garden could be an easy-care delight.

CARMEL REALTY COMPANY

ESTABLISHED 1913

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CARMEL OFFICE ON DOLORES SOUTH OF 7th

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Jack Martin, William H. Pehtony, Arl Strasburger,
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IN THE MAGNIFICENT REDWOODS ON PALO COLORADO ROAD. 6 acres +- with road frontage. Just 12 miles south of Carmel. \$10,975.

TIME STANDS STILL in the delightful Calera Canyon. 42 acres +- with over 1/2 mile of road frontage. Good water and unusual and well designed recreational improvements set in an oak grove. Call for details. \$84,000.

OVERLOOKING BEAUTIFUL SPYGLASS FAIRWAY in Pebble Beach. Approximately 10,000 square foot lot in area of fine homes. \$28,750.

550 C-2 Hartnell St., Monterey
373-4427

NEW ONE BEDROOM CONDOMINIUM APARTMENTS FOR SALE

OCEAN VIEW, LOCATED IN THE HEART OF THE BUSINESS DISTRICT. CLOSE TO SHOPPING AREAS AND ALL CONVENIENCES. VERY SPACIOUS, HIGH CEILINGS, DELUXE FINISHING TOUCHES, NYLON CARPETS, ALL APPLIANCES INCLUDING DOUBLE SELF CLEANING OVENS, REFRIGERATOR WITH FREEZER AND ICE MAKER, DISHWASHER, AND DISPOSAL GAS FIRED AUTOMATIC FIREPLACES. FULL BASEMENT GARAGE WITH AUTOMATIC DOOR OPENER. STORAGE ROOMS AND LAUNDRY. TOP CONSTRUCTION WITH EXCELLENT ACOUSTIC AND THERMAL INSULATION. CORIAN MARBLE WINDOW SILLS, COUNTER TOPS AND TUB WALLS. HIGH SECURITY TYPE BUILDING WITH SPEAKER SYSTEM AND AUTOMATIC DOOR RELEASE. UNITS AVERAGE 960 SQ. FT. PRICES START AT \$41,500. WITH EXCELLENT FINANCING, AS LOW AS 10 PER CENT DOWN. FOR MORE INFORMATION CALL 625-1104, BETWEEN 1 & 4 PM 624-5567.

LAST CHANCE
only 4 units left to sell

MONTEREY PENINSULA COUNTRY CLUB — Large two-bedroom and den home built around a patio-deck and overlooking greenbelt. Only two years old but recently redecorated with quality throughout by present owner whose business necessitates leaving area. Entrance hall, high beamed ceiling living room, formal dining room, sunny breakfast area. A deluxe home with lots of privacy. \$97,500.

CARMEL TOWN HOUSE — Built by Comstock of adobe and wood, this unusual home has a large all-purpose room, bath and bedroom on the ground floor and up the winding staircase from the entrance hall to the second floor is a beamed ceiling living room, dining area, kitchen, bedroom and bath with a large sunny deck. Its different and versatile. So take a look. \$69,500.

OCEAN VIEW PLUS HEATED POOL — Modern home on two-thirds of an acre below Carmel Highlands. Dining room, breakfast room, family room with second fireplace, three bedrooms and 2½ baths. Double garage, sheltered pool in picturesque setting. Well-built and better than new. \$125,000.

GEORGE CONN REAL ESTATE

Carmel Multiple Listing Member

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Ocean Ave. at Monte Verde
624-3887

P.O. Box 5478, Carmel

F.M. Scott & Associates,
P.O. Drawer VV,
Carmel, Calif. 93921
624-5321

VIEW OF OCEAN AND MOUNTAINS

USE YOUR TAX CREDIT
ON YOUR BRAND NEW HOME!

Fully insulated contemporary Ranch Style home, built with wood, adobe, and lots of glass. Rough-Hewn, off-white, high beam ceilings, fireplace, lucious carpeting. Den can be used as a third bedroom. Beautiful kitchen, all appliances and wet bar. Adjoining 2 car garage has automatic door opener for security and convenience. Low maintenance landscaping now planted for your future enjoyment. Located close to town in Carmel's High Meadow. Asking \$89,950.

STRATHMEYER REAL ESTATE

Serving Carmel Valley, Carmel, Pebble Beach
from the Valley to the Sea.
624-5368 8 AM to 9 PM
6 miles up Carmel Valley to Dorris Drive
across from Safeway
27890 Dorris Drive, Carmel, CA. 93921

RANCHO CANADA. Just minutes from Carmel. An ideal family residence in sunny, warm Carmel Valley, with ample space for horses. Attractive post adobe ranch style home on a large corner lot. Three bedrooms, 2 baths, spacious living room with open beams and raised-hearth fireplace, family room with fireplace and wet bar. A tack house, corral and barn for the horse. Plenty of room for a pool. A great place to raise your family. \$110,000.

CLOSE TO TOWN. A peek of the ocean, trees, and hill views. Open beam ceiling in living room and dining area. Wall to wall carpeting throughout. Three bedrooms and two complete baths. Great storage space. A very pleasant, nearly new home. \$69,500.

CUSTOM-BUILT CONTEMPORARY. Located on San Antonio Street just south of the Pebble Beach gate. This deluxe split-level home features views of the Pebble Beach Golf course and the ocean. Main level has a most attractive living room with dining area, a handsome den with wet bar, lovely master bedroom suite, and well-planned kitchen completely equipped with many extras. Dark stained hardwood floors in living room, dining area, and den. Lower level provides two delightful guest bedrooms, a bathroom and a large storage closet. Landscaped for minimum garden care. \$120,000.

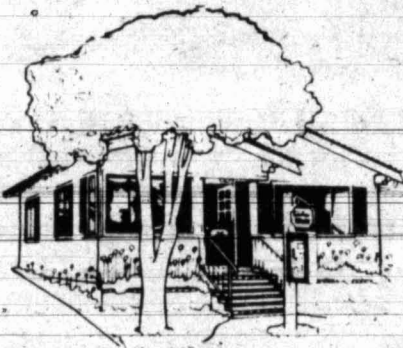
FOR THOSE OF YOU who would enjoy living free of maintenance worries and concerns, close to two excellent golf courses, just four miles to the heart of Carmel, we enthusiastically recommend the following delightful garden-apartments at Hacienda Carmel (one of Carmel Valley's finest retirement communities).

\$20,500 - Studio apartment. You just can't beat this price.

\$28,950 - One Bedroom one bath apartment with eastern exposure.

\$29,950 - One Bedroom one bath apartment facing south, close to Casa Central.

\$39,500 - Two Bedrooms two baths with lovely patio. This is an end unit and faces south.



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North of Fifth

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IDEAL LOCATION!

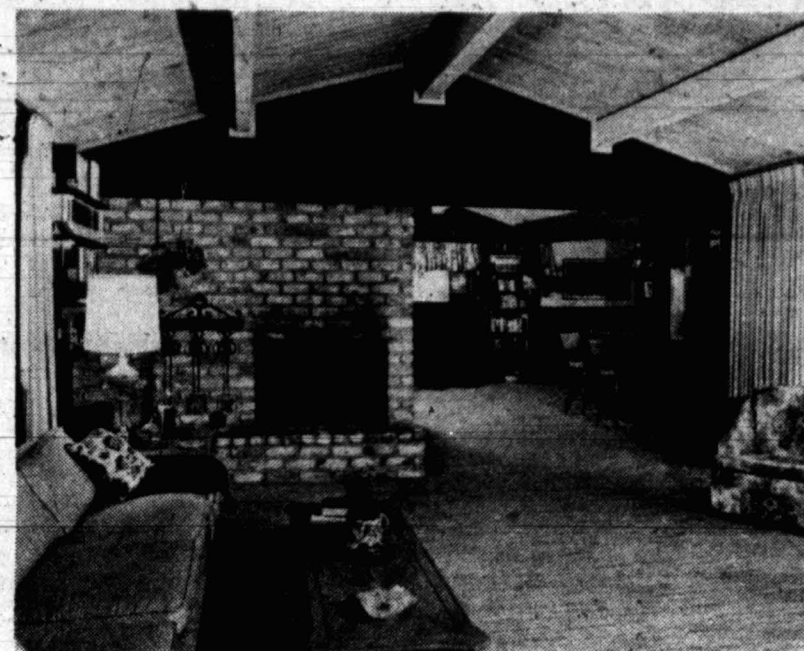
at entrance to Carmel Valley, corner of Rio Road & Rancho Blvd.

Call 624-5003

or write Ralph Stean, Box 7070 Carmel, 93921

Lines from Lois

Hopefully, for a Family!



There's a charming collection of family portraits on the wall in the hallway. The piano is placed by a garden-view window to encourage practicing. Bookshelves. A cookie jar. A note to a teenager propped up near the refrigerator. A quiet study for Father, with family portraits on the desk. A sewing spot for Mom. A view of the whole family activity area, inside and out, from the kitchen heart of the home. These things say a family lives here — an old-fashioned, honest-to-goodness family, with children and pets and hobbies, joys and sorrows and laughter.



It's an airy house, with most rooms opening to the out-of-doors, warmed with friendly colors and the Valley sunshine. There is the most adorable playhouse in California. The dog has his own house, and the birds will find homes placed in trees or on posts (one is labeled "Holiday Inn") with feeders and birdbaths handy. There are broad lawns and trees to climb or shelter tea parties. There is room for gardens — both flower and vegetable.



A happy family has loved growing up in this home; what better ambience could a house offer its new owners? If you love seeing things grow — children, plants, animals, collections — and you think that sunshine and a lovely setting are important, we would like to show you this appealing home in Rancho Canada — perhaps the nicest spot for a family on the whole Monterey Peninsula. Price \$125,000.

7-10-75



Lois Renk

Real Estate By The Sea

Phone (408) 624-1593

Junipero Near Fifth • P.O. Bin 5367 • Carmel, Ca.

pine needles

DARCH
Elizabeth A. Darch of Carmel, a senior animal science major at California Polytechnic State University, San Luis Obispo, has been awarded a \$500 scholarship from the Hearst Corporation for the 1975-76 academic year.

BABIES
New babies in the area include Michael Joshua,

born to Mr. and Mrs. Kenneth Whitson of Carmel Valley, and Laura Anna, born to Mr. and Mrs. William McCordle of Pebble Beach.

CMTHA OFFICERS
At a recent dinner of the Central Mission Trails Heart Association the following officers were elected: John M. Lyon, chairman of the board; James G. Telfer, M.D., president; Martin J. Bress, M.D., vice president; Anthony J. Calciano, M.D.,

vice president, Mrs. Amelia Romeo, secretary; and William D. Curtis, treasurer.

MURLAND
Candance L. Murland of Carmel received her bachelor of science degree in nursing in commencement exercises held May 18 at the University of Arizona in Tucson.

ARNN
James E. Arnn of Carmel graduated recently cum

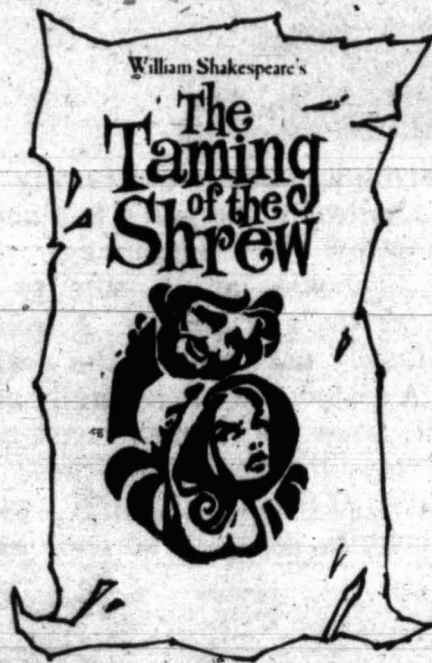
laude from the University of Washington with a degree in biology.

CLEARY
Beverly Cleary, children's book author and winner of the distinguished Laura Ingalls Wilder Award, has contributed her acceptance speech to the August issue of THE HORN BOOK MAGAZINE, a review magazine for current children's books. Mrs. Cleary, who resides with her

husband in Carmel, was awarded the Laura Ingalls Wilder Award for substantial and lasting contributions in the field of children's literature. The award is given once every five years by the American Library Association.

CONKLIN GOODE
Barbara A. Conklin and William J. Goode have received bachelor's degrees from the college of liberal arts at Oregon State University. Both reside in Carmel.

Forest Theater Guild Presents



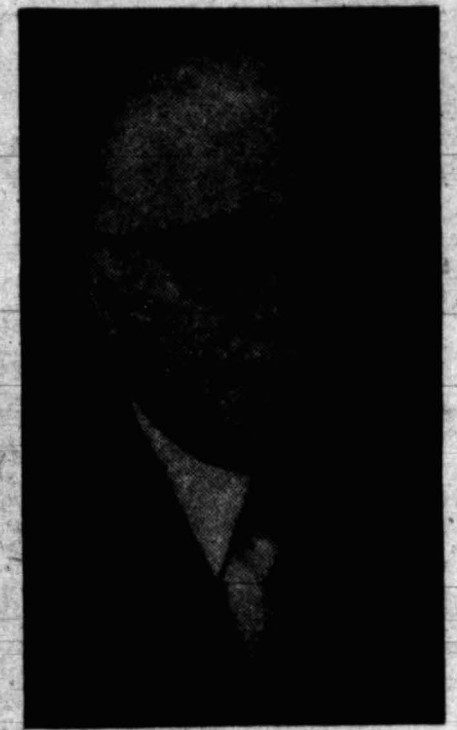
Don Ross Director
Thurs., Fri. & Sat. evenings 8:30 p.m.
from July 17 to August 23
Outdoor Forest Theatre
Outdoor Forest Theatre
Mt. View and Santa Rita, Carmel
Phone for Ticket Information
624-1531

TICKETS: Adults \$3.50, Student & Enlisted Military \$2.00 at CARMEL MUSIC, Dolores near 6th, or LILY WALKER Records & Music, 169 Fountain Avenue, Pacific Grove. Or by mail: P.O. Box 1500, Carmel.

Theater Box Office opens 7:30 evening of performance



DR. MELVIN B. KLINE of the Naval Postgraduate School's Department of Operations Research and Administrative Sciences has been certified a professional logistician by the Society of Logistics Engineers. Kline (center) is congratulated by NPS Provost Jack R. Borsting (L) and NPS Superintendent RAdm. Isham Linder.



PFEIFFER COLLEGE CONFERRED the Doctor of Science degree upon Dr. Rolf J. Ullestad, Carmel, Calif., a retired dental surgeon, at its 1975 commencement on May 19 at the college. Dr. Ullestad was cited for his distinguished career as an oral surgeon.

New location OPEN HOUSE.

OPEN HOUSE

We're celebrating our new location and some surprise additions to the menu. So, we're having an open house this Monday (July 14th) and we want you to come.

NEW LOCATION

We used to be in the Cypress West Inn. But now we're set inside the 1st Federal Savings Courtyard at 6th & Junipero—across from the Jade Tree. The Crepe Garden Restaurant is one of the only restaurants in California to feature the Brittany crepe.

ENTICING MENU

Together with the Brittany crepes, there's delicious home-made soups, fresh, tasty salads, escargot, and a featured "Chef's Special" each evening. And to keep your dining smooth, the Crepe offers a very fine selection of wines.

OPEN 7 DAYS

The Crepe Garden Restaurant is open for brunch, lunch, and dinner 7 days a week.

6th & Junipero—across from the Jade Tree—in Carmel by-the-sea. Phone (408) 624-9018.

